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ABSTRACT

This issue contains the following articles and book reviews: (1) "Teaching Language to Young Learners," by J. Dennis; (2) "Language Development through Writing," by E. Weiner and L. Smith; (3) "Communicative Interference," by L. Loveday; (4) "Challenges for Curriculum Design," by P. Knowles; (5) "Tapping the Imagination in Advanced ESL Composition," by H. Wright; (6) "Look, Mom, No Words: English Through Gestures," by S. Greig; (7) "Speech Preparation: Don't Tell Them, Show Them," by J. Battaglia; (8) "Using Readings for Discussion: Personal Questions," by G. T. Joy; and (9) Book Reviews of "Caring and Sharing in the Foreign Language Class," by G. Moskowitz, "Word Ways Gameboards and Word Ways Cubes," by B. Benson and L. Stack, and "In Touch," by O. Castro and V. Kimbrough. Summaries of the articles in Japanese are also included. (AMH)

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Volume VII, Number 2, 1980

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ABOUT *CROSS CURRENTS*

Cross Currents is a biannual journal published by the Language Institute of Japan in an effort to contribute to an inter-disciplinary exchange of ideas within the areas of communication, language skills acquisition, and cross-cultural training and learning. We are interested in articles covering a wide range of concerns, including these specific areas: 1) Language teaching and learning, especially regarding English as a Foreign Language, 2) Language teaching and learning as they apply to the situation in Japan, and 3) Cross-cultural communication issues. We also welcome reviews of recently published books in these same areas.

Although a large proportion of our articles deal with Japan and Japanese students, we are also concerned with teaching methodologies, techniques, and general issues which are multicultural rather than culture specific. While articles demonstrating solid and thoughtful research are greatly appreciated, always kept in mind is the necessity for readability and practicality for our readers, the classroom teachers. We make every effort to balance abstract and theoretical articles with articles directly applicable to the classroom.

* * *

All articles submitted for consideration should be typed, double spaced, and in duplicate, with references placed in the body of the text in parentheses with the author's last name, date of the work cited and page number. Footnotes on substantive matters should appear at the bottom of the page on which the footnote occurs. Please include: 1) a paragraph precis of the article, 2) a short biographical sketch, and 3) a bibliography which should conform to the M.L.A. Style Sheet. Manuscripts should be from 5–20 pages in length. Authors of articles accepted for publication will receive 20 reprints.

Please direct all manuscript correspondence to:

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Summaries of the Articles

Teaching Language to Young Learners

John Dennis

子供に対する語学指導

言葉の本質及び人間の認識作用について，外国語教師や外国語教育資料の著作者が利用できる研究調査は可成りあります。

二部からなる本論では，最初に語学教師や語学資料著作者に関係のある特色をもった研究調査を選び，次に言語，及び心理学研究成果の応用例を示します。私達が現在していること，そしてそのよりよき方法を見つけようとして考えること程実際的なことはないというのが筆者の信ずるところで，従って良き理論以上に有用なものはないと筆者は考えています。

Language Development Through Writing

Eva S. Weiner
Larry E. Smith

作文による語学学習

本稿は，自己の個人的な経験について書くことにより，学習者は如何にして真のコミュニケーションの為の得心のいく機会を得るかについて論じています。この種の作文は，学習者自身が繰り返し書きたがるし，自分の書いたものを推敲しようとするという意味で，学習言語の質・量に大きな影響を与えます。こうした過程で伸ばされる技能の中には，自己訂正能力，手と眼の整合，読解力，口語表現力，識別力等があります。

Communicative Interference

Leo Loveday

意志伝達上の干渉要素

対照的もしくは矛盾する文化的観点に起因する間違いは，意志伝達上の干渉という領域に関連したものです。この中には，過度弁別と呼ばれるもの，過少・未識別と称されるもの，異なる言語における夫々の特色の再解釈といわれるものがあります。

第二言語をうまく操るには，文法・発音が完全であるだけでは，不充分で，学習者は，異なる言語社会にある様々な価値に対しての感受性をも養わねばなりません。

Challenges in Curriculum Design

Phillip L. Knowles

カリキュラム編成上の課題

本稿では，カリキュラム編成の際問題となる諸事項，例えば学習者が必要とするものを明確にし，限定された拘束学習時間に照した現実的な目標を設定すること，ま種々異なる教授法を如何に最大限有効に利用するか等について論じています。筆者によれば，サイレントウェイやＣＬＬのような異なる観点を持つ教授法でも，夫々の資する領域の違いを明確に設定することで，いままでの教授法とも歩み寄り，同一カリキュラムにおいて共存することはしばしば可能であるとしています。

様々な意志伝達の方策を試み，展開させていくという事は，カリキュラム編成に当ってよく見落とされる点ですが，本稿では，具体例を引いて様々な教授法が如何に有効に役立つかを論じています。

Tapping the Imagination Through Advanced ESL Composition

Howard Clinton Wright

上級用ＥＳＬ作文

上級用ＥＳＬ作文でも文法的側面は，無視さるべきではありませんが，等しく重要と思われる問題は，書くこと，特に学習者がその考えを描写し展開させていくという領域に多くあると思われます。学習者の潜在的想像力を掘り起こすために或る種の作文演習を用いることが可能で，それにより表現は生々とし，具体的になり，考えを創造的かつ論理的に発展させることができます。本論で提示されている演習は，学習者が描写表現力を豊かにしうるような特定の方法に的を絞ってあります。

Look, Mom, No Words: English Through Gestures

Stella Ramirez Greig

「お母さん，見て！……」ジェスチャーを使った英語学習

言葉以外の手段による意志伝達，とりわけジェスチャーのもつ意味の重要さを，外国語教師は認識するようになってきました。ひとつのジェスチャーがある文化では敬意の表章として考えられていることでも，別の文化では，何か下卑た事を仄めかすことがあるということに気付くことが肝要で，誤解を避ける為，学習者の属する文化内でのジェスチャーと学習対象文化のジェスチャーとを対照させる必要があります。ジェスチャーは，以下の如く３つの分野に類別することができます。仕種（動作）も意味も類似したジェスチャー，仕種は似ていても意味の異なるジェスチャー，ある文化にはあっても別の文化にはないジェスチャー等です。広く一般的にみられる，意味の固定化している類のジェスチャーを，カリキュラムに加えることを外国語教師は真剣に考慮する必要があります。というのは，第一に，ジェスチャーがある特定の意味内容を伝達する唯一の手立である場合があること。第二に，言葉で伝達される内容を強調す

る場合があること。第三に，伝達内容を反復した部分としての役割をし，伝達内容の理解を容易にする場合があること等の理由によります。本稿で，筆者は，ジェスチャーを実例，会話，無声映画，その他の方法を用いて，教室でいかに教えることが出来るかについて論述しています。

Bright Ideas

Speech Preparation: Don't Tell Them, Show Them

John Battaglia

スピーチのための準備：「百聞は一見にしかず」

学生達に，口頭で発表することを課すとき，包括的な指図を与えたり，説明したりしても，学生達は何をしたらいいのか明確な考えを持つに至らないことが，よくあります。

この問題を解消するのに，ビデオテープを使って模範発表を見せるという良い方法があります。

Using Readings for Discussion: Personal Questions

Gwen Thurston Joy

読物を討論資料として使うこと

著者は，新しい情報や用語を提示したり，思考や討論の資料として，短い覧読資料を使う方法を段階的に概説しています。これら段階を追っての説明は，1973年レイニィエ刊行の「米国に住んで」と題する書物の中の個人的質問の章から抜粋・引用し図解・説明してあります。

Book Reviews

Caring and Sharing in the Foreign Language Class

Newbury House Publishers, Inc.

外国語授業で他を慮り，感情を共にすること

ガートルード・マスコウィッツ博士は，近著の中で外国語授業に人本主義的手法を取り入れるよう主張しています。著者は，内面感情を分かち合うことを通して，良い人間関係、自己尊重，自己理解等が学習者間に築かれるよう企図した120に及ぶ自覚演習問題を案出しています。それら演習問題は，学習言語に対する動機を強化し，積極的に学習に関与することを促すように構成されています。

著者は，教師を上記のような手法を使って訓練した際得られた見識を披瀝しているだけでなく，教師が自分達で演習問題を作るよう指導もしています。巻末には，教室で役に立つと思われる言葉や言い回しが7ヵ国語に訳されており，人本主義的教育に関連した参考文献も幾つか掲げてあります。

Word Ways Gameboards and Word Ways Cubes

The Alemany Press

ワード・ウェイズ・ゲーム盤とワード・ウェイズ・キューブス

上記2つの教育用具は，子供や外国語としての英語を学習するクラスに適したもので，ゲームをしながら基本的な表現法を確実に身につけていくことができます。この2組の教育用具は，基礎クラス及び中級クラスには恰好の教育材料と考えられています。

Chambers Universal Learners' Dictionary

W. & R. Chambers, Ltd.

チェインバーズ・ユニバーサル・ラーナーズ辞典

本書評では，ＥＳＬ／ＥＦＬ学習者を対象に新しく刊行されたチェインバーズ・ユニヴァーサル・ラーナーズ・ディクショナリィを詳しく紹介しております。同辞書の特色は言葉の定義，文法説明，品詞，2語からなる合成動詞等について簡潔に示していることです。本書評では，授業で使う英々辞典を選ぶ際，ＥＳＬ教師が念頭に置いておかねばならない特定事項を指摘しており，非常に有用です。

In Touch

Longman, Inc.

イン・タッチ

「イン・タッチ」は，若い人向きの三冊からなる外国語としての英語学習用テキストの新刊セットで，初級者，もしくは，知識は既に可成り持ちあわせてはいるが，これから自然な米語の喋り方を学びたいと思っている人のために編纂されたものです。今度刊行された改訂版は，1）米語を母国語とする人達が実際の会話の中で用いる自然な言葉，言い回しを取り入れていること，2）独創的な応答を生み出すのに学習者自身の能力の源泉を旧版以上に活用していること等，改良の跡が見られます。

ABOUT THIS ISSUE

When I first walked into the office of *Cross Currents* as new Managing Editor, I was panic-stricken. What I had stepped into was the Devil's den itself; subscription orders, mailing lists, back issues, manuscripts, invoices, and so on were strewn all over the room. One person was wrapping orders, someone else was sticking on lables, and another was at the typewriter. After the shock subsided, and I owned up to the fact that I was in store for a heck of a lot of work, I became excited by the prospects of being involved in a journal that was obviously on the rise.

I couldn't help but notice the deadline date for this issue posted on the board, October 15. Howard Gutow, General Editor, wanted the issue out in time for the JALT Conference in November. He himself was getting ready for a trip to the States, so he had to prepare me as quickly as he could. Meanwhile, Nobu Seto, Editorial Assistant, took care of the growing number of subscribers and School Book Service, and in a sense held back the swelling waters. So, the three of us with special help from Lance Knowles, Director of LIOJ, and assistance from many LIOJ teachers, were able to meet the deadline.

The articles we have selected for this issue reflect a wide range of concerns that we view as pertinent to ESL/EFL teachers, language program designers, and personnel from organizations and corporations involved in international relations. Our topics include first language acquisition, communicative interference between cultures, and curriculum design.

In the first article, "Teaching Language to Young Learners," John Dennis provides an excellent overview of first language acquisition research carried out over the last 15 years that has implications for foreign language learning. The first part of a two-part series, it lays the groundwork for a second article where he "will discuss teaching strategies and the development of appropriate materials for young learners of second or foreign languages."

In the second article, "Language Development Through Writing," Eva Weiner and Larry Smith first present a strong case for

incorporating experiential writing in the classroom as a means of developing language skills, and then they give many examples of how this approach can be applied directly to the students. The advantages to experiential writing can be summed up in the authors' own words, "Experiential writing avoids the boredom of repetitive drills and rote learning and offers teachers and students opportunities for cooperating in more stimulating and challenging discoveries about language and its problems."

Leo Loveday's article, "Communicative Interference," demonstrates in a highly interesting and provocative manner how sociolinguistic factors interfere in language learning: "The contrasts between a learner's native cultural attitudes and practices and those of the second language sharply influence communicative performance." By taking various categories of second language errors such as overgeneralization, underdifferentiation, and inadequate application of rules, and then applying them to errors that arise from contrasting or conflicting cultural attitudes, Loveday reveals in a systematic yet fascinating way how and why cross-cultural exchanges between Japanese and Westerners break down. This is an extremely important area in second-language acquisition that still needs to be explored further.

An absolute "must" for program designers and curriculum developers is Lance Knowles' thought provoking paper, "Challenges for Curriculum Design," He addresses three key problems in language programs today: 1) the identification of student needs, 2) the establishment of goals within time constraints, and 3) the utilization of the talents and backgrounds of faculty. The paper is particularly helpful in that the author gives specific suggestions on how his ideas can be implemented in a language program. Also, numerous examples of the "conceptual" and "functional" dimensions of English can be found in the appendices of the paper.

As we all know, teaching advanced ESL composition can be quite painstaking. Howard Clinton Wright, with gusto, in "Tapping the Imagination in Advanced ESL Composition," delineates ways of "creating exercises which stress imagination within a form" so that students can learn to write in a way that is meaningful, organized, and concrete.

In the last article, "Look, Mom, No Words: English Through

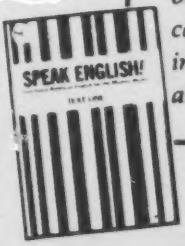
Gestures," Stella Ramirez Greig focuses on how gestures can be taught in the ESL/EFL classroom. It is an extremely practical article and the gesture survey in the appendix is something that teachers may be interested in actually trying out with their students. The ideas in this paper would be very valuable in classrooms made up of students from varying nationalities and cultures.

In our "Bright Ideas" section you will find an article by John Battaglia on speech preparation. The approach described here is one that many teachers at LIOJ have tried out with great success. Our other "Bright Idea" is Gwen Joy's paper on personal questions. The activities she introduces are designed to clarify for students what types of personal questions are appropriate in American culture.

We have also included four book reviews which may seem a bit excessive for a small journal, but since there are so many ESL materials on the market at this time, we thought it would be helpful to our readers if we reviewed four different types of materials: a dictionary, gameboards and word cubes, and two texts, one emphasizing affective factors in second language acquisition, the other stressing grammatical and notional aspects.

We sincerely hope you find the articles in this issue useful. We also hope it is apparent that although many ideas in these articles have been written with teachers of ESL/EFL in mind, many of the ideas that emerge go beyond the specifics of teaching in the classroom; they offer us insights into our own selves and society as we experience communication across cultures in many different settings. So be it a small classroom or the international division of a large corporation, it is this type of sensitivity and awareness that makes for better relations among people.

Cross Currents



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Teaching Language to Young Learners

*John Dennis**

Twenty-five years ago, in the days of the "Michigan Method," when structuralism and behaviorism were in flower, those of us who were learning to be disciples had our articles of faith, matters of doctrine that we didn't question. We've seen most of those articles of faith fall apart under the steady advances of scientific research, particularly in psychology, and in these uncertain times, it seems that "linguistic science" itself may be subsumed as part of the discipline of cognitive psychology. What we once assumed to be the nature of language (i.e., a set of habits – behavior – to be overlearned and stored until an appropriate stimulus required its use) and the method for teaching it (i.e., one skill and one feature at a time, taught contrastively by various kinds of drills) are beliefs and procedures from which many teachers of foreign languages are withdrawing or have withdrawn.

One article of faith that has remained and prospered, however, is this: A child of five already knows the rudiments of his/her native language. This seemed a demonstrable fact: children entering school already "know" how to speak and understand their first (native) languages. In 1965, Professor Charles Ferguson, speaking at

* John Dennis is Professor of English (Emeritus) at San Francisco State University. He has worked with teachers of English as a Foreign/Second Language from many different cultures. He is author/co-author of more than a dozen textbooks and has implemented many programs. Professor Dennis lectured in Japan in December, 1979, under the sponsorship of English Academy Ryugakukai.

a conference in San Francisco, told his listeners that "research in first language acquisition" was "the hottest field in linguistics." Ferguson added that we needed to correct the "five year old" idea; actually, children of 36 – 42 months "know" their native languages. Research in child language has, in the past fifteen years, built a large and complex collection of data. In the first part of this two-part article, I would like to describe the salient features of that research which have implications for foreign language learning. In the second part of the article, I will discuss teaching strategies and the development of appropriate materials for young learners of second or foreign languages. As a caveat, let me observe that although the research under discussion here has supplied us with engaging theories, remarkable insights and abundant data, surprisingly little of our knowledge has been practically applied to develop authentic and appropriate programs for our benefactors: the children themselves.

1. **The inborn capacity for language acquisition**

The doctrinaire positions of the "nativists" and the "empiricists" are both open to serious question and doubt. Doctrinaire nativists believe that children inherit certain explicit grammatical patterns or at least a remarkable predisposition to develop them. How else can one explain the acquisition of a highly abstract system from stimuli (i.e., parental or sibling use of language) which are "fragmentary" or "degenerate"? A child too young to "learn" the complexities of a language system must have inherited "knowledge" of it. This argument is rather like Plato's proposition that learning is "discovery" or "recollection" of what we already possess in the form of "innate ideas."

To the empiricists, the nativist proposition of inherited knowledge is suspect: explicit grammatical patterns are "the ghost in the machine." Empiricists argue that a child with weak powers of abstraction could learn a language from observation, trial and error, analogy, and "positive reinforcement" from models, whoever they might be. Therefore, the requisite conditions and materials for language acquisition must be largely external and in the learner's environment rather than within the learner.

A moderate view could mediate between the nativist and

empiricist arguments. If we observe that children in every human society learn their native languages in similar ways and within a similar period of time, we can argue that there must be some "biological universals" and perhaps some "linguistic universals" as well that could account for this fact. But universals do not necessarily mean innateness. Further observation of children reveals that learning a language is correlated with a rich sensori-motor experience during the first two years of a child's life. This "acting out," this interaction with persons and objects in the child's immediate environment, is surely a source of practical intelligence which needs language as a coordinate development. This is not to say that sensori-motor learning is linguistic, nor is it a claim that the linguistic process starts from nothing. Rather, it acknowledges a correlative and interdependent growth of experience and language. It is not difficult to imagine the formation of cognitive and linguistic categories which depend on experiences with taste, texture, color, touch, size and so on. The experience evokes the language, and the language defines the experience. Eventually, language can symbolize the experience without the presence of the experience. That is, children learn to talk about persons, things and events that are "not there."

Implications

The implications of the nativist/empiricist argument may not be readily apparent to teachers of foreign languages or to the writers of materials for classroom instruction, yet these implications quite clearly underlie the approach to language and to the learner, and they shape the attitudes, procedures, and expectations that form the classroom experience. In fact, the present state of uncertainty regarding "the best method" for teaching and learning a foreign language has its origins in the empiricist/nativist controversy.

If one believes that language learning is the consequence of repeated external stimuli (e.g., items and word groups presented contrastively), then the learner is an empty vessel to be filled or a nervous system to be conditioned. Overlearning and passivity will be emphasized, so that the learner will not be allowed "to think of the rule." Automatic and correct responses will be rewarded. On the other hand, if one believes that language competence exists

within every learner, then the learner must become an active participant in the learning process. Conscious, active, and thoughtful behavior will be emphasized, mistakes will be viewed as aspects of creativity and the learner will be given time and opportunity to monitor performance and correct errors.

The role of the teacher is quite different in these two learning environments. The teacher whose task it is to fill empty vessels creates student dependency because the teacher directs nearly everything that happens. The teacher who believes that language is within the learner tries to elicit language performance by providing access to features of the language and then facilitating student performance. The aim in this case is the creation of independent learners. It is also evident that the cultural role of the language teacher and the personality of individual teachers have a strong influence in the acceptability of nativist or empiricist beliefs and procedures.

2. **Language learning is developmental.**

In his text, *The Biological Foundations of Language*, Eric Lenneberg provides a chronological study of first language acquisition compared with motor development. In three years, children acquire the motor skills of sitting, standing, walking, running and jumping; they also learn how to use thumb and fingers to perform a variety of manipulative tasks. Of course, these abilities are accompanied by a good deal of trial and error and frustration, as any parent knows. Fortunately, children forget the difficulties of this learning sequence.

If the development of these motor skills seems impressive, the growth and development of linguistic skills is spectacular. From cooing at twelve weeks, to babbling at six months; from the first words at twelve months, to the first repertoire of words (more than three but less than fifty) at eighteen months; from a vocabulary of more than fifty items and the rudiments of a phrase structure grammar at twenty-four months, to a vocabulary of about a thousand words, a rather high degree of intelligibility, and a grammar of some complexity at thirty-six months – these are the extraordinary accomplishments of ordinary children from a variety of cultural and linguistic backgrounds. We are looking only at what children pro-

duce linguistically. What they understand or "know" is obviously even more complex than what they reveal to us, since their linguistic performance depends on a cognitive, rule-governed competence, on which the remainder of their language acquisition will be built. We don't know which data children use or how they use these data, and the children can't directly help us for they don't know either.

We do observe that children go through cycles or stages in learning their native languages. They begin with the naming activity and single-word utterances. This cycle is incorporated into a second stage in which names and functions (verbs), attributes (adjectives), personal referencing (pronouns), locatives (adverbs of place), and non-existence (negatives) are developed and combined. In the third stage, wh- questions (information questions) are accurately produced, and a structural design of real complexity is operative.

Implications

The characteristics of this experience are notable. First, we can see that language learning is an active experience. Children act on their environment and act out their language and their feelings. Second, there is a good deal of hypothesis-testing. To develop concepts, one tests, makes errors, corrects, shifts contexts to make new applications, confirms or denies, corrects and continues to play with language and thought. Unless we believe that children simply imitate adults, we must see that creativity in language requires experiment and that experiment requires errors – that is, a lack of agreement between our adult usage and the usage of children. Unless we believe that children are born with lists of linguistic rules in their heads, we must recognize that hesitations and errors are the necessary conditions for making rules that will eventually account for millions of utterances that are intelligible, grammatical and sensible. Third, as children develop language competence, early stages of devleopment are incorporated in later stages. In a way, nothing acquired is really lost – only corrected, modified, expanded, shifted, and refined. To think of the acquisition of a first language as being like a brick wall, with one brick set upon another, is a misleading image. Rather, the image is more like a helical spring – a continuum which begins with a small base and widens its spiral as the process of learning continues and becomes more complex.

Some evidence for these developmental characteristics may be found in specific studies of first language acquisition carried out during the past twenty years. A particularly revealing study appears in Roger Brown's text, *A First Language: The Early Stages:* (1973: p. 274)

Mean Order in Which Three Children Acquired Fourteen Grammatical Morphemes

	Morpheme	Example	Average Rank
1	Present progressive	*-ing* (as in *Mama talking*)	2.33
2-3	*in, on*	*on table*	2.50
4	Plural	*-s* (*shoes*)	3.00
5	Past irregular	*went, broke*	6.00
6	Possessive	*-'s* (*Pat's hair*)	6.33
7	Uncontractable copula	*is*	6.50
8	Articles	*the, a, an*	7.00
9	Past regular	*-ed* (*played*)	9.00
10	Third-person regular	*-s* (*plays*)	9.66
11	Third-person irregular	*-s* (*does, has*)	10.83
12	Uncontractable auxiliary	*is* (*is working*)	11.66
13	Contractable copula	*'s* (*Pat's funny*)	12.66
14	Contractable auxiliary	*'s* (*Pat's going*)	14.00

Of course, Brown's study uses a very small sample (three children) and one language (English). Even so, it is significant beyond the information it supplies. The study also indicates that children have a system and strategies. Notice that the morphemes s and is account for eight of the fourteen forms listed. This fact supports the notion that children acquire gross features of a language first and then learn to refine and differentiate them.

3. **First language learning is multi-sensory, associative and recursive.**

It is a truism that children begin to name the persons, objects and events in their immediate environment. When they make associations they begin to learn a basic principle of language that we call arbitrariness (i.e., there is nothing inherent in a cat or dog that requires the use of those two names), and they begin to develop large semantic categories – perhaps at first those based on

actions like sucking, squeezing, scratching, or on attributes like animate/inanimate, sweet/sour, fuzzy/smooth, hot/cold, moveable/fixed, and so on.

From these early experiences, children begin to form and formulate their notions of the world and their relationship to the world. Experience gives language, and language elicits experience in several ways: in non-verbal imagery, in acting out, in verbal response, in affective (feeling) response, and so on. We believe that names are stored in memory. We don't know what "storage" is, where it is, or how it takes place, but we have no better way to account for this activity.

> It is hardly likely that we store every sentence we hear on the chance that someday we may need that sentence . . . It is more reasonable to suppose that we store units of smaller size in that portion of our storage space to which we require ready access when we want to synthesize a new sentence . . . The typical stored unit is the word . . . The ease with which words can be retrieved testifies to this. At the same time vast amounts of information are stored (with) words, aiding in their retrieval and guiding us in their use. . . meanings of every description, phonological information, synonyms, translation into another dialect or language, usage levels, appropriate syntactic contexts, and so on . . . Each word is thus a mass of associations, of which grammars . . . recognize only . . . 'parts of speech' . . . There is a vast amount of grammatical detail still to be dug out of the lexicon – so much that by the time we are through, there may be little point in talking about grammars and lexicons as if they were two different things. (Bolinger, 1975: pp 79 - 299).

Implications

We say that a first language is learned "naturally," but a second language must be taught. Twenty years ago, contrastive analysis of native language with target language was offered as a way of dealing with negative interference between any two languages. Contrastive analysis is useful, so long as one looks at language systems as independent of the learner. When one asks what learners do as they learn a second language, the focus shifts from the product to the process.

Although it is generally true that we cannot reproduce in the

classroom those conditions that characterized first language learning, we can take comfort in the facts that I have described in this article, facts that will make second language acquisition work for the learner and for us. As a starting point, we will have to abandon the idea that children seven or eight years old are intellectually inferior in their ability to learn a new language. They have already learned a "new language": their native language. We will have to abandon the idea that lack of emotional and cultural maturity seriously limits what we can do in language learning. We will have to be courteous and sensitive enough to enter the child's world and provide the kinds of experiences that children enjoy, understand and need. We will have to abandon the pedagogical practice of putting the analysis of language before play with language. Acting on language and acting out language are familiar to young learners. Learning a grammar that is conscious of grammar is strange and troubling to young learners.

Above all, I think that we should make every use of what young learners bring with them when they come to school: the experience of having learned a language and the possession of a great deal of intellectual curiosity. In the second part of this article "Strategies and Materials," I want to propose ways of using these achievements to everyone's advantage.

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Language Development Through Writing

Eva S. Weiner and Larry E. Smith***

Techniques for learning a language usually begin with listening and speaking, followed by reading, and finally writing. However, this sequence is not always best for everyone. Some students require a kinesthetic input in addition to the auditory and visual in order to learn the form and structure of language. These students in particular benefit from the writing act; in the process of guiding a pencil accross paper, they learn to focus their attention, to avoid distraction, to concentrate on the task.

The commonly held belief that reading skills must be firmly established before writing skills can be taught misleads many teachers into delaying writing instruction. This delay might in some measure account for the problems of those students who have a discrepancy of six to eight years between their oral and their written language performance (L. Vygotsky, 1962). With early instruction in writing, however, the necessary skills can be learned in small increments.

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But when writing is postponed because of its assumed difficulty, it eventually overwhelms the student with too much too late.

A recent research study on "Writing Before Grade One" (*Language Arts*, May 1976) reports that 17 out of 18 children who were early writers began their interest in writing at three and a half years of age, before they had any interest in reading. Their childhood scribbling was channeled into written language without any problems. This fact is not surprising since research shows that brain patterns elicited by scribbling are not significantly different from those elicited by writing (*Science*, February 1979). When writing is treated as a natural outgrowth of scribbling, the child learns to enjoy using a pencil and paper for communicating ideas.

If students are repeatedly encouraged to write about personal experiences, they discover that the task of writing is not too difficult for them; it requires no information about subject matter which might be beyond their knowledge. Experiential writing provides a satisfying opportunity for genuine communication, with emphasis on the sharing of ideas. This type of writing influences the quantity and quality of language production; students are eager to write more frequently and to edit their work when their efforts result in better communication. Because they wish to be understood, they are willing to check for mistakes and make clarifying revisions. Their ability to be self-monitoring prepares them to function independently in the post-school world.

Experiential writing helps students overcome their negative attitudes toward writing assignments. They lose their fear of making mistakes when they realize that mistakes can be corrected privately, before others see them. This private correction is not possible in speaking, where all mistakes are made publicly. Experiential writing is actually less difficult than listening or reading since both of these skills require interpretation of someone else's experiences; it is easier to write about one's own experiences.

A writing approach to language development has the advantage of incorporating more than one skill with each writing effort. In the act of writing, the eye follows the hand doing the writing, and, therefore, reading and writing are practiced simultaneously. Since the basic principles of writing also apply to reading, both skills improve together. As the student experiments with the various

possibilities for writing similar thoughts in different ways, he begins to realize that in reading, too, he must view texts from a variety of perspectives. His ability to consider alternatives might even be considered a prerequisite for improvement in reading (R. Gundlach and R. Moses, 1976).

Oral language should also improve from attention to writing. In the process of transforming vague thoughts into specific ideas, students learn that both spoken and written words must be selected and assembled in an appropriate sequence. The structure and vocabulary acquired through writing help to enhance listening and speaking skills.

The primary concerns of this writing approach to language development are the assessment of students' writing skills and the subsequent remediation of observed deficiencies. In the past, reading tests provided the teacher with information about a student's reading level, but the student did not benefit directly from the information. A more concrete method of problem identification is essential in order to enlist the cooperation of students in their own improvement. The black-on-white evidence of written errors is undeniable and convincing proof of the need for corrective work.

Since a writing approach depends upon an unbroken supply of written material, short papers are preferable to long ones, from the standpoint of teacher and student. Neither the reader nor the writer should feel burdened by the length of the assignment. Both should look forward to each new paper as a fresh communication that will lead to better understanding of problems and improved writing. A daily account of some incident experienced by the student or a personal comment on an interesting event provides a steady source of material for assessment of writing skills.

If students are encouraged to keep a daily journal, they have less difficulty finding topics for experiential writing. Once they decide on the subject, they should write freely, without great concern about mistakes. When they finish, they should reread their work, checking for clarity. If they cannot find their own mistakes by silent editing, they should read their work aloud. The auditory feedback frequently helps writers discover mistakes that otherwise are concealed by unconscious corrections in accord with the intended message. When the mind of the writer supplies missing letters or

words that the eyes do not see, another person must help detect the mistakes. If the teacher reads the questionable section aloud to the student as it is written, without any changes, the mistakes become obvious. Then the necessary corrections can be made.

Another effective writing assignment for intermediate or advanced students is an English language autobiography. It provides the teacher with relevant information about the student's language background: when, where, and how he first learned English; any difficulties he encountered in content areas because of language problems, e.g., spelling, composition, or mathematical word problems. A year-by-year recollection of personally significant events helps the student follow a logical time sequence in organizing his thoughts and producing a coherent composition.

Editorial cartoons provide excellent subject matter for writing practice. These pictorial comments on current events have great value in training perception, conception, organization, description, and interpretation skills. The constantly changing topics keep students interested and alert while they become familiar with unexplored vocabulary and subject matter.

Students should have enough time to reread their papers and make any corrections or revisions they deem necessary. Then the teacher should examine the paper for identification and correction of errors in graphics, orthography, phonology, syntax, and semantics. The teacher's demonstration of correction techniques helps students learn how to develop their self-monitoring skills.

A diagnostic approach to students' language problems might begin with the analysis of a typical case of poor handwriting; surface manifestations could be indicative of more serious difficulties that require remediation. Ambiguous letters might mean uncertainty about letter formations; off-line writing might indicate motor problems in pencil control or perhaps it might mean lack of awareness that in English the line serves as a baseline for the writing, not midpoint, as in Farsi.

Spelling errors can be minimized by checking students' comprehension of spelling rules. They might be able to recite the rules but still not be able to apply them without help, especially if the wording is confusing because of prepositions or complex sentence structures. For some students, three-consonant clusters present problems

in spelling and reading because one of the consonants is usually overlooked. These students, for instance, convert "string" to "sting," undoubtedly affecting their comprehension by this faulty conversion. In cases where consonant clustering results in numerous errors, students must first be made aware of the problem before they can correct it. Many other spelling problems are alleviated by always having students spell in syllables, orally and in writing.

Effort in the sound components of language can be oral or written. Frequently, phonetic spellers make mistakes because of their own imprecise speech patterns or because they are unaware of the exceptions to spelling rules. Non-phonetic spellers have severe problems because of faulty sound-symbol associations; their spelling is bizarre and unrecognizable. Both phonetic and non-phonetic spellers must learn the phonetic structure of language, the spelling generalizations and the exception, in order to minimize their mistakes in speaking and writing. To improve phonologic awareness, students should spell aloud while writing; the auditory reinforcement helps to make correct associations of sounds with symbols.

Errors in grammar can be corrected more effectively in the context of student writing than through formal grammar lessons. Abstract rules become more meaningful when they are applied in concrete situations. Through numerous examples of specific grammatical concepts, the student learns to put rules into practice.

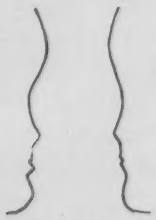
Errors related to meaning often result from faulty thinking or lack of vocabulary flexibility. Failure to recognize cause and effect relationships can lead to illogical sequencing, inadequate transitions, and incoherence. Logical thought processes usually result in well-organized compositions, provided that the student is flexible in his approach to vocabulary. He needs to know that words have different meanings in different contexts. For instance, the meaning of the following words varies according to whether they are nouns or verbs: defeat, delight, hope, heat, offer, etc. The meaning of the word "succeed" is "achieve" in one context (e.g. "He was able to succeed in getting the job done."), but in another context it means "follow" (e.g. "She was succeeded in the office of president by John Jones."). Obviously flexibility in the use of vocabulary is crucial to meaning.

Students acquire skill in editing by following the teacher's

example as errors are identified, analyzed, and corrected. In this way, students' uncertainties about writing are reduced; they understand what they must avoid and what they must include in the next paper in order to improve their writing.

Two crucial factors in language learning are perception and ambiguity. Ambiguities influence perceptions, which in turn influence performance. It is therefore important to be aware of the role perception plays in the learning process. Individual differences in perception are as great among teachers as among students; both are influenced by culture and environment, and both change in response to changing conditions. As students try to learn a new language, they relate their new perceptions to the familiar concepts of their other language(s), noticing similarities and differences. Teachers' concepts also vary according to their cultural and educational background, experience, and the particular setting in which they are teaching. In order to ensure a good teaching-learning relationship, teachers and students need to understand each other's perceptions. An understanding of how the other person perceives the task and the goal facilitates maximally beneficial interaction.

An example of the importance of perception is illustrated in the optical illusion that causes a simple line drawing to look like a chalice at one moment and at another moment, like the profiles of two people facing each other. The same drawing cannot look like both at once; it jumps from one to the other as the observer changes the visual organization. Psychologists use this drawing to demonstrate "perception," the phenomenon of making sense out of disconnected parts.



Making sense out of ambiguous texts is an essential part of acquiring English proficiency. Since many words and sentence structures are open to different interpretations, students should be encouraged to adopt a flexible attitude, to consider alternative possibilities before making a final decision about the meaning of a parti-

cular word or group of words. To resolve these ambiguities, students should be encouraged to consider the context and the denotative and connotative definitions of any questionable words. Students should also be aware that despite all efforts some words must remain ambiguous because they bear the imprint of the user. For instance, the word "free" might mean "free of contraints;" or it might mean "free of cost," as humorously illustrated in this comic strip.

This experiential writing approach offers a combination of theory and practice that creates a teaching-learning situation leading to desired language proficiency. Experiential writing avoids the boredom of repetitive drills and rote learning and offers teachers and students opportunities for cooperating in more stimulating and challenging discoveries about language and its problems. Because corrections are relevant to observable deficiencies, students are motivated to persist in their efforts, getting positive reinforcement from the tangible evidence of improvement. Because this writing approach to the English language is based on the diagnosis of writing problems, it is a direct and time-saving way of meeting individual needs.

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Communicative Interference

*Leo Loveday**

Two decades have passed since Lado's *Linguistics Across Cultures* (1957) established contrastive analysis. Lado argued that areas of difficulty for second language learners could be predicted by systematically comparing similar and dissimilar features of the learner's native language with the target language. This view is now regarded as providing an insufficient explanation of second language acquisition. Further research has shown that additional factors other than features of the target language hinder learning and increase potential for errors.

There are learning-based factors such as overgeneralization (i.e., where the learner creates a deviant structure on the basis of his experience of other structures in the target language such as **maked* for *made*). Other errors arise from inadequate application of rules, ignorance of rule restrictions (e.g., the man *who I saw him), and falsely hypothesized concepts (cf. Richards, 1971). Psychophysical factors such as tiredness and alcoholic influence also lead to error, as do purely psychological factors such as stress, excitement, and indecision (Corder, 1974). Then, there are those idiosyncratic errors

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of an often undeterminable nature: the hardening of an incorrect pattern through its habitual use, stylistic errors and redundancy, ignorance of the correct form and the use of another available, and false analogy such as *That lasts *shorter* on the basis of *That lasts longer* (cf. Mackey, 1965: 111).

This article sets out to demonstrate how sociocultural factors interfere in second language learning. It is interesting to note that in the last major work in contrastive analysis (Di Pietro, 1971) the theoretical discussion centered around the concept of Chomskysian competance with no discussion of the learner's native culture. To my knowledge, no substantial work exists in which a speaker's performance in a second language is related to his sociocultural background. It has been shown (cf. Lambert, Gardner, Olten, and Turnstall, 1968) that second language fluency is closely dependent upon the degree of non-ethnocentricism of the learner, that is to say, "the development of an awareness and sensitivity towards the values and traditions of the people whose language is being studied" (Tucker and Lambert, 1973: p. 246).

In this article I am only concerned with those errors made by Japanese learners of English which are directly connected with aspects of their native language. Error is defined here as a communication act which departs from the target language norm and which a native speaker of the target language would consider deviant. No attempt is made to predict hypothetical errors on a contrastive basis. Only those errors which can be attributed to interference from Japanese are analyzed.

Some of the data presented here is drawn from contact with Japanese students I have taught in Japan and England; others spring from Japanese acquaintances. Perhaps some indication of the scale of English language teaching in Japan is appropriate. In 1968 Fujimura estimated the total number of English learners in Japan to be eleven million. Although not as extensively as today, English has been intensively studied in Japan since the dawn of the Meiji Era (1868) when it replaced Dutch as the country's basic means of communication with the outside world. Yet very little emphasis is placed on the communicative aspects of English in Japanese education. Harasawa states that "English is treated as if it were as dead a language as Latin, with excessive fondness for scholarliness and

hair-splitting grammatical niceties." The school system employs basically the grammar-translation method with the result that "In Japan, English is not English at all, in the people's subconscious, unless it is rendered into Japanese" (1974: 74-77).

Before embarking on our presentation of socio-culturally determined interference, a brief examination of the term interference itself seems necessary. Interference is a term belonging to the field of behaviourist psychology and is closely linked to another psychological concept "transfer." Transfer refers to the carrying over of certain aspects of acquired behaviour into other similar situations (e.g., someone who has experience of riding a bicycle should have no problems in steering or balancing a motorcycle.) As such, transfer is seen as a positive phenomenon that facilitates learning. A Japanese speaker should have no difficulty in pronouncing the sounds in the word "ten," for example, because the same phonemes combine in the same sequence in Japanese.

According to Carrol (1968: 119), interference has two meanings in psychology. The first is an explanation of forgetting, "where it is assumed that habits are forgotten because new experiences interfere with and thus, so to speak, 'crowd out' the memory traces." In language learning, this explanation recalls Weinrich's definition of interference as "those instances of deviation from the norms of either language which occur in the speech of bilinguals as a result of their familiarity with more than one language" (1953: 1).

The second meaning, and the one used in this article, explains interference as the borrowing of any feature from the native language which violates a norm of the second language community. Interference may be seen as "negative transfer," or, in psychological usage "proactive inhibition." Interference occurs when acquired behaviour is applied to a situation which requires a completely new style or pattern of behaviour. For example, an experienced typist accustomed to an English typewriter may find it difficult at first to avoid striking the *o* key on a French typewriter instead of the *a*. Even if the keyboard is known to the typist, the act or behaviour is automatic, as is the mistake. A simple syntactic example occurs when a German or a Japanese says in English, "Good food I like," because the native language may sometimes employ the subject-object-verb construction.

Weinrich's analysis of phonic interference inspired the work of Schulte-Pelkum who defined interference as follows:

> [Interference is] a phenomenon arising in a foreign language (L2), caused by a contrast between the native language (L1) and the second language (L2), where the contrast is not recognized because of a lack of competence or is overlooked for other reasons (tiredness, excitement, inebriation, etc.) so that the lack of competence in the L2 is replaced with characteristics from the L1(1972: 66).

Schulte-Pelkum suggests four categories of communicative interference:

(1) *underdifferentiation*, in which an aspect of language or linguistic behaviour is not differentiated or valued as much in the native speech community as in the second language,
(2) *overdifferentiation*, in which the native language community values an aspect of language more than the second language does,
(3) *reinterpretation*, in which the same language phenomenon is valued differently in the two language communities, and
(4) *the complete absence of second language features* in the learner's native speech community.

The last category of interference seems to be less within the bounds of verbal communication and more within the area of kinesics (body language). My impression is that many kinesic features exist in both Japanese and English but are stressed differently in the two speech communities. In this article only the first three categories are considered.

Communicative competence involves more than phonological, grammatical, and lexical knowledge. It also includes the ability to act in accordance with the sociolinguistic rules of the second language culture. Language is more than a set of cognitive operations; it is closely intertwined with the culture in which it functions. An awareness of the target language community's "set of . . . . norms, operating principles, strategies and values which guide the production and interpretation of speech" will help the second language

speaker avoid potential misunderstandings[1] (Bauman and Sherzer, 1974: 7). These speaking guidelines, however, are not always obvious and easily definable. They are often unquestioned and generally unconscious points of orientation. "We question them only when we encounter another culture and a way of speaking which might be radically different from our own" (Applegate, 1975: 272).

Communicative interference is the result of the negative transference of sociolinguistic rules from the learner's native language to the second language. We will now proceed with an analysis of communicative interference using the contrastive patterns of underdifferentiation, overdifferentiation, and the reinterpretation of features.

Sociolinguistic Underdifferentiation

Let us first consider the case where the second language underdifferentiates sociolinguistic features; in other words, where the target language distinguishes or values particular aspects of linguistic behaviour to a greater extent than does the student's native language. In the context of Japanese studying English, we immediately confront the low value attached to speech in the Japanese community relative to patterns in English speaking countries. At the extreme, Nakajima writes that "the Japanese prejudice against spoken language is a deep-rooted one, not easy to remove . . . they (the Japanese) are not in the habit of appreciating the power and beauty of the spoken language" (1967: 32). In Japan, communication through language has not received the same emphasis as in the West where the importance of the spoken form was established by the Greek cultivation of public speaking through the art of rhetoric. Instead, the articulation of thoughts and feelings in Japanese is usually taken as a sign that the speaker is neither profound nor sincere (cf. Rudofsky, 1971: 157). Moreover, Japanese Bud-

[1] Japanese avoidance of expressing refusal was disastrously mistranslated during the 1970 discussions between Premier Sato Eisaku and President Nixon at San Clemente, California, concerning excessive Japanese textile exports to the U. S. "When Nixon explained his problems with the textile imports (which had been offending his political supporters in the South), Sato answered *zensho shimasu*, a phrase literally translated as 'I'll handle it as well as I can.' To Nixon this meant, 'I'll take care of it,' that is Sato would settle the problem and find some way to curtail the exports. To Sato, however, it was merely a polite way of ending the conversation" (Gibney, 1975: 149).

dhism, especially Zen, reinforces the notion that oral expression is superficial if not superfluous: *satori*, or enlightenment, cannot be obtained by talking about it. This disdain for language is so deep that there are numerous proverbs extolling the virtues of intuitive, silent interaction. Here are a few: (1) *Iwanu ga hana*: to say nothing is a flower, (2) *Kuchi wa motte kube hi, motte iu bekarasu*: mouths are to eat with, not to speak with, (3) *Hyaku bun wa ikken ni shikazu*: a hundred listenings do not equal one seeing, and (4) *Kotoba oki wa hin sukunashi*: (a man) of many works (has) little.

These proverbs indicate to what extent spoken language is underdifferentiated by the Japanese speech community. This attitude can result in Japanese speakers of English being regarded as "distant," "cool," and "cautious" by Westerners and conversations with Japanese seeming "endless and pointless" (Barnlund, 1975: 56). In turn, the Japanese may interpret Western excessive verbalization equally negatively:

> When I went to the United States in 1950 I was greatly surprised, almost perturbed, by the fact that Americans loved to talk incessantly. They even did so during the meal. As a matter of fact they sounded to me almost hypermanic (Doi 1974: 21).

The Japanese who desires effective communication in English may have to revalue this aspect of the traditional concept of speech, and learn to speak more frequently and extensively.

Related to economy of speech is the Japanese underdifferentiation of precise and ordered talk. Another proverb gives evidence of this: *Komakaku hakkiri yu hito ga ireba, sono hito wa okashi na hito de aru to yu koto nimo naru* (if someone speaks in a clear detailed manner he may be considered strange) (Ogasawara, 1972:14). The vagueness of Japanese speakers can infuriate Westerners. When buying an airflight ticket, the Japanese linguist Ogasawara was asked whether he wanted to sit in the smoking or non-smoking section. He replied, "Either is okay." The employee who was European looked confused if not impatient and sternly asked again, "Smoking or non-smoking?" (Ogasawara, 1975: 23).

This tendency can also be seen when Japanese offer opinions and make decisions on serious issues. A Japanese will rarely commit

himself totally on a subject. He may prefer to examine a proposition with a great deal of tentativeness from as many sides as possible.

> "It isn't that we can't do it this way," one Japanese will say. "Of course," replies his companion, "we couldn't deny that it would be impossible to say that it couldn't be done." "But unless we can say that it can't be done," his friend adds, "it would be impossible not to admit that we couldn't avoid doing it." (Gibney, 1975: 150).

Nakamura comments on the irrational aspect of the Japanese use of language, declaring that they make little effort to express themselves logically and measurably, stressing the emotive rather than the cognitive (Nakamura, 1971). Nakane also notes that the essence of pleasure in conversation for the Japanese lies "not in discussion (a logical game) but in emotional exchange" (1970: 25). Such an attitude, of course, discourages the expression of opinion and critical evaluation. As a result of my Japanese students' resistance to analyzing experiences objectively, I have often failed to obtain responses in the classroom to questions such as, "What is/was it like?" English-speaking Japanese may need to develop what can appear to be arrogant gruffness to other Japanese if they are going to fully engage in expressing their opinions effectively in English. They must also learn to be much more explicit and not rely on the intuitive understanding of their listeners which is often taken for granted in culturally homogeneous Japan.

As well as differing in style of speech, Japanese and Americans differ in the topics they use in conversation. Through questionnaires about conversation topics, Barnlund discovered that Japanese and Americans "differ sharply in the depth of conversations they feel is appropriate in interpersonal encounters. Among Japanese there is substantially less disclosure of inner experience while among Americans substantially greater disclosure on all topics and with all persons" (1975: 88). This contributes greatly to the image of Japanese as being distant and cool. To establish good relationships and facilitate communication in English, Japanese may have to accept and engage in open discussions of private experience which are often avoided in Japan (Barnlund, 1975: pp. 66 – 90; Moloney, 1968: p. 26 and Ogasawara, 1972: 22 – 3).

All of the previous examples of sociolinguistic underdifferentiation show a distaste for highly verbal communication which may be linked to the strong social value attached to the submergence of the ego. In Japan, firm commitment to a limited set of groups has led to an emphasis on collectivist solidarity and non-individualistic interaction. Because they are so intensely involved with in-groups, the Japanese seem to have little chance to cultivate a conception of the self (cf. Nakane, 1970: 131; Tanaka-Matsumi and Marsella, 1976: 389; and Doi, 1962: 133). In fact, the Japanese word for individualism, *kojinshugi*, has the quite negative connotations of selfishness. The submergence of self leads to the non-expression of self and seems directly related to the Japanese disregard for speech. Japanese students say, of their own speech styles, "I never talk about my inner feelings," and, "I don't say all of what I think" (Barnlund, 1975: 57–8). Japanese are reluctant to give an "analytic or objective assessment of private experience" (Tanaka-Matsumi and Marsella, 1976: 389). Such acquired social behaviour makes it difficult for Japanese speakers of English to express their personal opinions, impressions, and attitudes when asked for them. If the Japanese agrees with his addressor, there is no problem. If not, the Japanese may maintain a silence which could be misinterpreted.

The culturally valued submergence of self may cause the Japanese to experience deep conflict. But the sociolinguistic underdifferentiation of well ordered speech, expression of personal opinion and feeling and talking in general is a problem that must be dealt with if effective communication is to occur.

Sociolinguistic Overdifferentiation

Sociolinguistic overdifferentiation refers to linguistic behaviour which receives a greater emphasis in the student's native language than in the second language community. It represents the exact opposite of the case presented above.

Because Japan is a vertically structured society whose members are bound in tightly organized groups, the importance of status and group affinity are overdifferentiated. The establishment of status prior to interaction is a ground rule of the Japanese speech community, so Japanese find the Western egalitarian ethos particularly difficult to observe. They are often unable to address a person un-

less they know his or her exact social standing, as evidenced by these comments of a hesitant Japanese party-goer.

> Sometimes when my friends invite me, I feel uncomfortable because I never know who's going to be there. I have a close Japanese friend who works for one of them, and I call him to ask about the party and the people who will be there. Then I know what their status is and how much respect to pay them. But sometimes I can't find out ahead of time. So when I get to the party I hesitate in the door until my host comes, and I ask him as discreetly as I can who the other people are. He tells me which companies they are with and what they do, which helps me to know whether they are senior or junior to me. My foreign friends are funny. I have watched them walk right into a cocktail party, say hello to the host, and start drifting around shaking hands and introducing themselves without even knowing who the other people are. I could never do that (Halloran, 1969: 230).

Japanese also transfer their overdifferentiated sense of social hierarchy when meeting foreigners, and introduce themselves with, "I belong to Mitsubishi bank." Because ranking by job, company, and age are important factors of Japanese society, they immediately ask questions such as, "What is your job?", "What is the name of your company?", and "How old are you?" These questions seem offensive to Westerners who do not usually ask such questions so early in a relationship. Japanese speaking English may need to express themselves more as individuals without any overriding link to a social group.

This sensitivity for social relationships based on status role establishment also interferes with the way Japanese speakers employ terms in addressing written correspondence. For example, I have received letters beginning with "Dear Mr. + First Name," because in Japan, the use of first name alone, unless used among the closest of friends, indicates extreme rudeness. Generally, all names are followed by suffixes (such as *-san*, *-kun*, *-chan*, and *-sama*) which indicate various degrees of respect, formality, or social distance. It is also considered impolite in Japanese to refer to someone indirectly with *he* or *she*, so these English pronouns are often avoided by Japanese speakers, resulting in pragmatic violations such as the following:

English Speaker: Where's Mr. Smith?
Japanese Speaker: Mr. Smith's just left to go to the hospital.
English Speaker: Why's that?
Japanese Speaker: Mr. Smith's wife has had an accident.

Group affinity also affects Japanese terms of self-reference and address. Suzuki mentions that these terms of self-reference and address may be construed as serving to specify and confirm the concrete roles of the speaker and the addressee. Thus, one is often directly addressed in Japanese with a term denoting one's position or occupation, such as *kakaricho-san*, meaning "Mr. Head of a Subsection," or *hokenya-san*, "Mr. Insurance Person." In one Japanese class I recently taught, a group of students were asked to describe in English a picture of a family picnicking to another student who would draw the picture on the blackboard. The students said, "There is Grandmother sleeping under a tree. Father is sitting on the grass and Big Sister climbing a tree . . ." Here the speakers not only made hypothetical relatives out of strangers, but also used kinship terms as if they were the youngest member of the family (see Suzuki, 1978: 166, 123 – 4). Such usage does not occur in English and must be considered sociolinguistic interference.

Because of the overdifferentiated importance of group affinity, it is understandable that Japanese rarely express disagreement in conversation. As Nakane says, "One would prefer to be silent than utter words such as 'no' or 'I disagree.' The avoidance of such open and bald negative expressions is rooted in the fear that it might disrupt the harmony and order of the group" (1970: 35). Such attitudes make proper participation in an English discussion problematic for Japanese. "Lacking the radical spirit of confrontation and criticism" which the West so highly cherishes, Japanese conversations in English appear dull and dissatisfying (Nakamura, 1971: 402). The Westerner is frustrated by the polite but, to him, incomplete responses, while the Japanese is frustrated and, more often than not, offended by the open expression of dissent which he interprets as aggression and by the constant demand for negative/positive judgments to be made.

The importance of status and group harmony and order in Japan also results in a heavy emphasis on politeness in the form of stan-

dard verbal formulae. Of course, English also has many resources for expressing politeness, but the Western politeness axis is horizontal and based on intimacy versus formality, whereas the Japanese axis is vertical and based on status/age inferiority versus superiority (Ogasawara, 1972: 26). The similarity between Japanese honorifics, or *keigo*, and polite English is only superficial (cf. Martin, 1964: 407–9; and Goldstein and Tamura, 1975: 110–121):

(1) *Doa o shimete*: close the door
(2) *Doa o shimete kudasai*: please close the door
(3) *Doa o shimete kudasaimasu*: will you close the door?
(4) *Doa o shimete kudasaimasu ka?*: won't you close the door?
(5) *Dekitara doa o shimete kudasaimasu?*: would you close the door?
(6) *Doa o shimete kudasaru kashira?*: would you close the door?
(after Ogasawara, 1976: 26)

While Japanese speakers would use (4), (5) and (6) above only for superiors, English may sometimes use (1) and (2) for superiors if they are said with gentle intonation, and (4), (5) and (6) can, unlike in Japanese, be said to inferiors and those younger than oneself. Because English sounds harsh or impolite to many Japanese, the Japanese speaker of English feels it necessary to directly transfer politeness concepts that are explicit in Japanese but only implicit in English. Japanese speakers of English should be made aware that suspicions of artificiality and insincerity are aroused in Westerners by the overdifferentiated expressions of politeness, as illustrated in the following dialogue:

A: My what a splendid garden you have here – the lawn is so nice and big, it's certainly wonderful, isn't it?
B: Oh no, not at all, we don't take care of it at all anymore, so it simply doesn't always look as nice as we would like it to.
A: Oh no, I don't think so at all – but since it's such a big garden, of course, it must be a tremendous task to take care of it all by yourself; but even so, you certainly do manage to make it look nice all the time: it certainly is nice and pretty any time one sees it (Miller, 1970: 289–90).

Japanese speakers of English should realize that it is not considered particularly courteous to "convey a few simple ideas . . . with as

many polite variations as possible" (Morsbach, 1973: 271).

Japanese politeness is connected with the ceremonial standard formulae which are used unhesitatingly without fear that they are unoriginal or clichéd (see Goldstein and Tamura, 1975: 87). "Japan as a nation is preeminently ritualistic. The Japanese stand much on ceremony and are unduly concerned with outward manifestations of etiquette and protocol, which are often carried to absurd extremes" (Kawasaki, 1970: 165). When Japanese speakers transfer these formulae to English, the result may be inappropriate utterances. For example, a Japanese professor of English said to me as I left his house after tea, "I'm sorry I haven't given you enough attention." He had simply translated into English the Japanese routine formula for seeing off guests.[2] Because the occasions for apologies and thanks are considerably fewer in English than in Japanese, the second language speaker must refrain from employing prefabricated routines as extensively as he does in his native tongue. It seems that Japanese speakers also prefer apologetic expressions to express appreciation, and the language of Japanese users of English abounds with inappropriate "I'm sorry's" and "Excuse me's." For Westerners, expressing gratitude is not necessarily related to apologizing, but for the Japanese, one is only an intensified form of the other. Thus, a Japanese speaker may thank in English by saying, "I'm sorry."

While Westerners establish bonds through personal comments, the Japanese are more concerned with the appropriate form in the appropriate context. Goldstein and Tamura explain how one set phrase can serve in many situations where Westerners would expect more variation:

> To the American, the Japanese method of standard messages, such as "congratulations" with only a name, the presentation of a gift with a standard phrase, a refusal with a standard phrase before acceptance . . . may seem very bare indeed and perhaps somewhat insincere. The American may wonder if the giver or receiver really believes what he is saying . . . Words must be personally manipulated by the American speaker to create the impression of himself, his feeling, and the connection between himself and the hearer that he wishes to give (1975: 91).

[2] The Japanese equivalent is, "Nan no o-kamae mo dekimasen de, shitsurei itashimashita."

In this connection, I asked my Japanese students and some English informants these two questions: (1) What would you say to someone who saved you from drowning? (2) What would you say to someone who gave you a birthday present? The majority of Japanese used the same formula for both (1) and (2), offering various versions of *honto ni arigato gozaimashita* (literally, "really thanks there were"). They frequently used a reduced version, *domo arigato*, only for (2). The greater the gratitude, it would seem, the greater the formality of expression is required in Japanese. In contrast, many of the English informants responded to (1) with answers such as, "I don't know how to thank you," and, "Thanks. God! What can I say?" One even wrote, "Really, I don't know what to say. 'Thank you' seems too pathetic, seeing as you've saved my life, but all I can say is 'thanks' and I really mean it." The English responses clearly indicate that the use of the polite formula was not considered a sufficient expression of gratitude for having one's life saved. Also, in contrast to the unified Japanese responses to (2), the English informants gave many "individualized" answers for (2), such as, "It was very thoughtful of you to remember my birthday," and, "Gosh, that's marvellous. Thank you very much," thereby illustrating their need for some personalized reaction. Japanese speakers rarely recognize the clichéd quality of routine, formulaic expressions in English. Sensitizing Japanese students to this feature of English expression is particularly difficult because second language politeness formulae are often learned by rote, which only adds to their woodenness.

Sociolinguistic Reinterpretation

Reinterpretation is necessary where the native language and the second language communities differ in their evaluation of a certain linguistic feature or act. One sociolinguistic feature which requires reinterpretation is the word "no." The Japanese counterpart, *ie*, is often regarded as a term of abuse. Ueda discovered that it is only among family members in the home that the Japanese use *ie*, while in public, "exiting, lying or equivocation" is preferred in its place (1974: 192). In English, however, "no" is used more commonly as an expression of disagreement. Interference due to the difference in the use of "no" can be seen in the following examples:

(1) A Japanese begins a conversation with an English speaker and makes some trivial comment about a particular subject. His English companion cuts in and says, "Oh no, I think . . . . " This usually results in the Japanese remaining silent for the rest of what will probably be a very short conversation for fear of receiving the offensive "no" once again.

(2) An English speaker rings up a Japanese asking if they can meet in town at a certain time. The Japanese, although not free, feels unable to decline bluntly and agrees to the proposed arrangement. However, he does not turn up. This would suggest that Japanese speakers of English neeed to place special emphasis on learning "declining skills."

Silence is another feature that requires reinterpretation. Unlike Westerners, Japanese do not always regard silence as uncomfortable. Nakane (1972: 70) tells of the experience of an American teacher who could not bear the silence of the school staff room in Japan. Her colleagues, on the other hand, found it pleasant and comfortable. Wagatsuma says:

> Traditionally in Japan talkativeness is a sign of a person's shallow character. Many American women need to be constantly told that they are loved – they tend to feel lonely without verbal assurances. Japanese lovers, when happy, remain silent, Americans talk! (in Morsbach, 1973: 265)

Japanese speakers of English often do not realize how uncomfortable they make their Western conversation partners feel by remaining silent for long periods. Silence in the English language setting may be interpreted as coldness, hostility, unconcern, or even wiliness. Moreover, "well meaning attempts to make the Japanese partner 'speak up' often tend to cause silent frustration and resentment, since, from the Japanese point of view, the Westerners are often seen as being the culprits who should rather be taught how to shut up" (Morsbach, 1973: 272).

Conclusions

The contrasts between a learner's native cultural attitudes and practices and those of the second language sharply influence communicative performance. This sketch of Japanese communicative

interference in English has shown that success in mastering a foreign language requires far more than acquisition of perfect pronunciation and good grammar. Patterns of communication can vary considerably from one speech community to another. However, these speaking guidelines are not always obvious or easily definable. These orientation points are often unquestioned because we are not aware of them. "Our natural tendency is to regard our own rules of speaking not as culture-specific but as part of human nature" (Applegate, 1975: p. 272). Thus the second language learner must become sensitive to the culturally rooted linguistic values held by the target language and be willing to adopt characteristic aspects of its speech behavior.

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Challenges for Curriculum Design

Phillip L. Knowles*

With the many new methods and materials currently available to the ESL teacher, it becomes increasingly apparent that curriculum design itself must be rethought. This is because any group of trained teachers might include one or two who are audio-lingual in orientation, a Silent Way practitioner, a CL-L counselor, and representatives of various other styles and backgrounds.

Given this variety of approaches and personalities, it is an important challenge for curriculum designers to set out meaningful guidelines for teachers that ideally leave as many methodological choices as possible, and yet which still provide the framework and coordination that an effective program demands.

In many programs, curriculums have been defined and implemented through the use of assigned textbooks. In others, teachers are given a list of grammar structures, phoneme contrasts, notions, functions, or terminal behavior goals to cover during their prescribed period with the students. In either case the curriculum that most often results aims at covering certain specific points within a specified time.

Though at first glance this may seem sufficient, we might pause and probe a little deeper. It is important, for example, to consider what is meant by the term *cover*, as in to *cover* something in a

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curriculum. It is also useful to analyze how any given list of goals or items to be included in a curriculum is determined and sequenced with regard to the communicative needs of students. In addition, by defining language learning by listing discrete items to be covered in a curriculum, both students and teachers can easily be misled into overlooking the importance of strategic skills such as the ability to effectively use contextual clues as an aid in listening comprehension, the ability to organize an oral presentation or argument, and generally a working notion of how ideas and other aspects of communication are linked together. Studying grammar structures, notions (e.g. point of time, duration, passive), functions (e.g. requests, interrupting, apologizing), or situations (e.g. at a bank, making reservations) does not have as an explicit goal the development of more effective communication strategies and skills such as those above. This is not to say that improved strategies will not result, but rather that the importance of such in communication is often overlooked and left to chance.

A former student of mine, for example, was able to succeed quite well for two years as a Washington correspondent for a major Japanese newspaper even though his grammar was fairly uneven. Despite his problem, however, his ability to understand and express even complex ideas was quite amazing. Such a student has in many cases developed more effective communication strategies than other students who exhibit an excellent grasp of grammar and yet who have great difficulty in getting the overall sense of a passage or in sequencing their own ideas in a fashion appropriate to English. As illustrated by students such as the one above, communication strategies are too important not to be included in a well designed curriculum.

With this as an introduction, some of the points curriculum designers need to consider are as follows: (1) to identify the needs of the particular students in the program for which the curriculum is being designed; (2) to recognize time constraints and to establish realistic goals within those constraints; and (3) to utilize in the best possible fashion the diverse talents and backgrounds of the faculty at hand.

Different Needs for Different Programs

It is clear that not all language learners have exactly the same

set of needs. It is possible, for example, to make distinctions between the needs of students preparing to enter graduate school and professionals such as business persons and engineers seeking to use English as a tool for doing international business. Students in a program designed to prepare them for academic work will often need more work in complex grammar and writing than will professionals who are going to function in a business situation where grammatical mistakes are often the least of their worries. As one well-known Japanese language trainer told me, the needs of his company's employees were centered around the practical use of English and not in trying to appreciate the more subtle details and aesthetic qualities of English. For his trainees, grammatical correctness was simply not always necessary – and teachers who spent too much time on non-vital grammatical details were wasting valuable class time.

The students coming to our own program, (Language Institute of Japan) for example, are highly educated adults who are successful in their occupations, and for whom English is important more as a tool than anything else. Most of them, upon leaving our program, become involved in both social and business communication situations where information of a fairly technical nature will need to be communicated and comprehended accurately. The nature of their communications will therefore be relatively more technical (e.g. logical relations, suppositions, passives, etc.) and more formal than the average tourist or university student; and their need to communicate accurately and appropriately far outweighs the need for the kind of grammatical correctness or complexity stressed in some programs. These students will need to be able to communicate in business meetings, to be able to disagree without seeming rude or insulting, and to know how to ask and answer information questions. Lessons which teach young university students how to "bum" a cigarette, for example, are simply a waste of time for older adults who will rarely if ever find themselves in a similar situation. Though such a lesson might be interesting, it will often be perceived by the learners as lacking relevance. Likewise, devoting three out of twenty days to "reported speech" might be a poor choice for learners who will probably report speech in their own language and will use the target language in other ways. Even verb inflections

might seem inappropriate as a point of primary focus in a short course for students for whom the distinction between *certain* (i.e. will) and *possible* (i.e. may/can) could be critical.

In this regard, it is important that favorite materials and lesson plans be carefully evaluated in terms of the specific program and students. It is relatively easy for teachers to spend lots of time in such areas as asking directions, location, time phrases, and the like, while other areas of importance such as causal/logical relations, and passives, which are more difficult to teach, might barely be touched on. The needs of teachers are indeed a factor that must be considered by curriculum designers, but the first concern in developing a good curriculum is to identify the most pressing needs of the students for whom the curriculum is aimed to help. Only when this is done will it be possible to design relevant lessons that the students will really recognize as useful.

Recognizing Constraints, and Establishing Realistic Goals

Once students' communicative needs have been assessed (which is an on-going process), it becomes necessary to examine the structure and time constraints of the program itself. In a program such as ours, for example, students meet in the classroom for about nine hours per day, five days a week for four weeks. In terms of language learning, four weeks is a very short time. This necessitates our paying careful attention to the most pressing needs of our students and then trying to *expand* to some degree their abilities in critical areas. A student who has great difficulty asking simple information questions, for example, would benefit very little from studying a list of casual idioms or different styles of negotiation – both of which might be interesting in their own right, but which would be an inefficient use of time in a short program. As important as idioms and styles of negotiation are, they are simply not near the top of the list of critical needs for such a student.[1]

[1] On the other hand, a list of idioms can be useful if it is being used to develop the inferential skills of the students (having the students guess the meaning of the idioms from context), which is a strategic skill worth developing from the very first. In that case; the goal would be the development of inferential skills, not the learning of idioms per se, which would only be a secondary result.

In other words, what might be an excellent lesson in a three month program can be inappropriate in a four week program even assuming the same group of students. It is not that the list of critical needs is different, but that the time constraints have changed, and adjustments must be made.

Determining just what areas of the language to focus on, and for how long, is therefore a crucial question; and the answers will vary from program to program. In order to approach this issue, it is helpful to have some way of categorizing and relating linguistic and communicative aspects of the language. As an example of working lists of concepts and functions designed for use in a short program, please refer to Appendices A and B. These lists help define two dimensions of language communication: concepts (notions), and uses (functions) and are useful in providing an overview of what our students face. These lists are not intended to be complete, but rather are intended to provide a working framework for defining and determining problem areas that need to be considered in our program.

To understand the function of these particular lists, it is first of all important to abandon the notion that language learning is a linear progression of learning new vocabulary and structures, as illustrated in Figure A. Rather, consider the idea of a spiral progression (Figure B), where each concept or function is encountered many times, each time at a slightly higher point in the spiral. Each point on the spiral indicates the variety of ways a student is able to express a given concept or function. Basic students can express a given concept or function in an extremely limited number of ways, if at all, whereas advanced students have a much larger repertoire to work with and can therefore consider nuances and various degrees of appropriateness in different situations.

The concept *point in time*, for example, cannot be taught in its entirety in one lesson. Basic students will learn several ways to deal with it (e.g. now, yesterday, next year, at two o'clock, in an hour, an hour ago, when he arrives), and intermediate students will expand on that (e.g., when he arrived, after arriving, by the time she had returned). The curriculum plan for each level therefore contains the same set of concepts, but varies considerably in terms of structural sophistication and in the variety of ways students can and

cannot express themselves in each area.

The point here is that teachers should not be expected to cover completely any given area, but should be content to reasonably expand the students' competence in that area to an extent that is appropriate to their overall language ability and needs. It is little consolation for a student to come away from a course knowing how to express *point of time* in a hundred different ways when the concept of *passive/active* seems like a brick wall. The concept of *passive/active* is simply too important in daily and professional communica-

FIGURE A

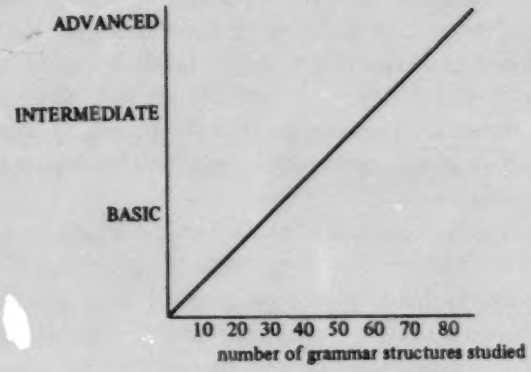
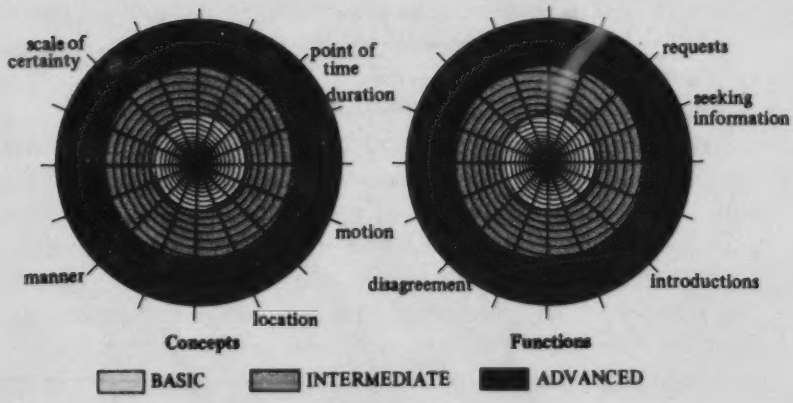


FIGURE B (See Appendices)



tion to pass over – even for basic students – and should be included in a curriculum as soon as possible. This doesn't mean that the students would be expected to understand and use the form "It *was sold* for a hundred dollars" after only one or two lessons, but that they would become familiar with it and thereby establish a broader foundation in the language.

To illustrate how to go about including different concepts or functions in a progression of lessons, consider the function, *seeking information* (question formation), certainly one of the most vital of all language functions. Such a complex function cannot of course be taught in a short time – and to try to focus on it exclusively for several lessons would be unnecessarily restrictive. Instead, it can be taught in conjunction with other important areas such as the concepts *point in time, passive,* and *futurity*.

On day one, for instance, students might be shown symbols or pictures arranged in such a way as to express the information that "John takes a bus every day at two o'clock," and "Joan takes a bath every day at 10 p.m."[2] By having the students ask information questions about these pictures, the students will be seeking and expressing information containing the concepts: *habitual, predication, point of time*, for example, and will be asking information questions (*seeking information*) such as the "who" question, "Who takes a bath at 10 p.m.?," which uses a simple predicate and includes the concept *point in time.*

On a subsequent day, the body of information that the students work with might include the facts that "John went to work yesterday and is resting today," and "Joan rested yesterday and is working today." These simple facts include the concepts: *event, process, point of time, temporality*, and *past*, some of which will have been included in previous lessons, and one or two which are new.

In addition, "who" questions may now take the forms: "Who rested yesterday?" and "Who is resting?" which involve more complex predicate forms. This means that this lesson is both a review/reinforcement lesson and also a lesson where something new is being explored. Question formation is once again being studied,

[2] For an example of a text written in this manner, see Sasaki and Knowles, *Story Squares: Fluency in English as a Second Language*, Cambridge, Massachusetts: Winthrop Publishers, 1980.

with the aim of expanding the kinds of questions that students can ask. In this way, question formation can (and should) be studied in almost every lesson every day.

The pattern then is to continuously recycle previously learned material (which needs constant review and reinforcement) while always adding something new for the students to focus on. Thus, review, testing, and learning new material can be done simultaneously and in an ordered, cyclical fashion. The ordering should be determined according to student needs, and of course, according to the level of the students. No lesson is ever assumed to be complete in itself. Follow-up and continual practice is essential; no point will ever be *covered* completely in one lesson, but will be approached with the aim of expansion and continual reinforcement.

An effective way to present material in this way is to use taped conversations that present situations and information in a spiraling fashion, where each tape follows up previous tapes along an expanding story or thematic line, spiraling through various concepts, functions, and situations as the lessons progress.[3] One lesson might be centered around the problem of how Mr. Honda and Mr. Toyota get from S.F. International Airport to the S.F. Hilton and would involve the function *request* and concepts such as *quantity* (how much is the fare), *comparatives* (a bus would be cheaper than a taxi), and others. The next lesson would present the problem of how the same two gentlemen check into the Hilton and could include the functions *request* and *suggestion* as well as several concepts, one or two of which might follow up the previous day's lesson. If students are asked to summarize, role-play, or in some other way practice expressing the information included in the tapes (as opposed to repeating or memorizing the sentence patterns word for word), they will be challenged to express concepts in several possible ways, exercising and expanding their linguistic repertoire, and thereby revealing what they already know and at the same time very clearly demonstrating which areas still need special work. Lessons presented in such a fashion can be challenging even to a wide range of students in a class, each working at their own critical level

[3] See Sasaki, Ruth. "The San Francisco Trip: Creating a Thematic Context Using Unrehearsed Tapes," *Cross Currents*, 7,1.

and working to solve communication problems by pooling their knowledge with other students in small groups or pairs.

In this view, lessons and materials should be chosen which allow students to choose various ways to express an idea, rather than restricting them to one set pattern that they may already have mastered. Continual feedback and diagnostic activities are therefore essential to determine just what students can and cannot do.

This is a far different approach than trying to build the language by teaching a structure and then assuming it is learned. In the spiral approach, structures will recur again and again, and sequencing will be done more according to concepts and communicative needs than according to a preset list of structures to be covered. The same structures can be taught in both ways – but the ordering is different, and the chance to constantly review and test provides for more variety and realistic language in the spiral approach than in the linear, structural approach.

A spiral approach then leads to a curriculum where material is learned, reviewed, and learned again at a higher level. Basic, intermediate, and advanced classes study the same lists of concepts and functions – but at different levels and using structures of different complexity. Concepts, functions, and structures appear in various activities a number of times and on different days so that students have a chance to recognize and use what they have previously "learned," and yet might still be unsure about.

In choosing which concepts, functions, or other items that need to be focused on, the needs of the students, of course, are the first consideration, and then constraints of time. If time is short, it is important to realize that many areas not dealt with explicitly in a curriculum can nevertheless be included in a secondary fashion by simply embedding them in materials again and again without bringing them into focus as a separate subject. Such concepts as *manner* (e.g. he did it carelessly; she did it with great care) can often be dealt with in this way, which can even be an advantage, since students who focus on each and every detail will often be completely stopped, or at least so crippled by the complexity of things that progress will be painful and extremely slow. Some items then should be absorbed or inferred over a period of time, with little, if

any need for explicit focus or explanation.

Thus far the goals we have addressed in this section have been defined in terms of discrete linguistic points which are learned and then synthethized into the overall target language. As mentioned earlier however, there are also more general or strategic issues to consider, such as developing strategies that help students listen to a flow of ideas rather than to a string of isolated words. These skills are concerned with how students actually implement communication in the target language and are often overlooked in curriculum design. Identifying such strategic skill areas and trying to develop them systematically is therefore another area worth attention.

Communication strategies and skills by their very nature, often defy precise definition, and in many cases simply cannot be pinned down in piecewise fashion. They are therefore difficult, if not impossible, to approach in the same way as phonemes and grammar-concept structures. They might better be understood as global approaches or ways of perceiving and integrating various bits of information into an overall meaning or flow of ideas that has momentum of its own. Including such elusive goals in a curriculum then requires different approaches, materials, and methods than those which are effective for discretely defined goals such as concepts or phonemes. It is here where the distinction between "synthetic" and "analytic" (See Wilkins, pg. 3) becomes useful as a means to articulate different kinds of approaches to language.

A synthetic approach might be defined in terms of materials and methods that focus on discrete elements of the language (e.g. sounds, grammar-concept structures, functions), aiming to slowly synthesize the whole language from its many parts. Traditional grammar books fit the bill here, as do structural based curriculums. Many of the techniques or lessons that commonly emerge from the Silent Way can also be described as synthetic, in that specific sounds, concepts, or structures are the aim of any given lesson. Fluency Squares, Story Squares, and Total Physical Response are other examples of methods that take a synthetic approach.

An analytic approach, on the other hand, would deal with more strategic issues – a more communicative approach – where class-

room activities are not so much focused on discrete points as on using the global language to express information or feelings that are important for non-linguistic reasons. Putting together whole ideas, improving overall organization, or learning how to use contextual information are all goals that might be approached analytically. Work with authentic material such as T.V. commercials, or literature, for example, follows the analytic line since the language included in such materials has not been designed with specific linguistic points in mind. Such materials often lack linguistic focus, but are strong in terms of contextual development and large-scale organization. When students deal with such material, they are encountering the global language as opposed to the language in many textbooks which is designed to illustrate a concept or structure, often at the cost of being stilted and artificial. The analytic approach would also include such methods as classic CLL techniques, where the language material comes from the students in a linguistically unstructured fashion, and where the teacher is trying to develop the confidence of students by providing them with a supportive atmosphere, encouraging them to say what matters most in terms of their whole person rather than sticking to material that focuses on one or two concept areas. Such activities are often more useful in developing communicative strategies and skills than in developing a student's ability to express duration or point in time – though of course the latter will also happen over a long period of time.

In an analytic class, goals are defined in terms of communication strategies or skills. An example of a lesson in an analytic class would be to present a scene from a movie and invite students to express what they think the characters in the movie are feeling, or perhaps to simply answer comprehension questions, or to summarize the plot. Even giving back the dialogue line for line will call on students' ability to use contextual clues, especially since authentic dialogue makes extensive use of idioms and hidden meanings that requires considerable inference and contextual understanding. All of these exercises have the students tackling the global language as opposed to the linguistically controlled materials they face in more structured classes. Other analytic activities are speeches, debates, video-productions (made by the students), drama, or

listening comprehension exercises based on stories not written to illustrate specific linguistic points. For basic classes, situational dialogues are relatively analytic, especially where the language is as real as possible and not so linguistically tailored as to be artificial. Basically then, an analytic lesson is aimed at preparing the student for an actual encounter with the language outside the classroom, where large gaps in linguistic knowledge will need to be made up for by enhanced communicative awareness and skills.

The advantage of dividing classes this way is that it allows for teachers with different styles and backgrounds to work side by side in a complimentary fashion. Silent Way has its strengths and weaknesses, as does CLL, Total Physical Response, the Confluent Approach, or drama in the classroom. Grouping approaches into either synthetic or analytic can be a way to coordinate what might otherwise be an unwieldy mix. It can also serve to show teachers of different persuasions the merits of other approaches, thereby broadening their own perspective. It is unnecessary to regard different methods as either better or worse, since very often methods that appear to be at odds are merely addressing a different set of goals.

In terms of the students, especially in an intensive program, such a division of classes also insures that the many hours of the day spent in the classroom will be divided into time blocks where a different approach to the language dominates, giving them a different perspective on the language that they are learning and also upon their own needs as learners. They will see, for example, that there is considerably more to language learning than acquiring vocabulary items and mastering different grammatical structures. When they gain this perspective, they often become better students, easier to work with, and able to appreciate each others' own strengths and weaknesses. Some students might be very good in a more structured, synthetic class, but may be rigid and ill-at-ease in a class where the focus is more difficult to pin down. Other students however, might find themselves in just the opposite position, enjoying the relative freedom of an analytic class and be uncomfortable with the structure of the synthetic class.

From the above it should be clear that the distinction between synthetic and analytic is not black and white. The two overlap

considerably and should be seen as complimentary approaches rather than as distinct activities or materials. Generally however, what distinguishes them most is the type of goals the teacher has in mind. Developing confidence, or improving listening strategies, for example, are analytic goals – whereas developing better pronunciation or an improved ability to handle verb tenses would be examples of synthetic goals.

Utilizing Diverse Styles and Approaches of Teaching

With the terms synthetic and analytic in mind, it becomes possible to organize classes differently than the traditional division into grammar, pronunciation, reading, and writing classes. Teachers of synthetic classes for example would be relatively free to use any method so long as it took students on a journey that spirals through the conceptual, phonological, and functional dimensions of the language in a manner that addresses the most pressing needs of the students. The teacher in an analytic class would then be responsible for more explicitly focusing on communication strategies that deal with the whole language, for example, how to use contextual clues, how to organize a presentation or put together a strip story, or to summarize the plot development in a movie. Even developing specific strategic functions such as to obtain clarification and specificity would fit this schema as long as the goal was to foster communication strategies as opposed to learning a list of functional formulae and then stopping with that.

Ideally, in a program where classes have been divided into analytic and synthetic, communication should flow from analytic teacher to synthetic teacher. Problems that become apparent in analytic activities (e.g. that students didn't understand the difference between the modal auxiliaries in a scene from a movie) should be indicated to the synthetic class teacher who would then, ideally, utilize that information in assessing the areas that need attention in class.

Synthetic classes then are characterized by such activities as using a grammar text, using Silent Way rods, using Fluency or Story Squares, using thematic tapes (Sasaki: 1980), pronunciation work, listening comprehension materials that focus on specific conceptual areas (e.g., *Improving Aural Comprehension*: Morley),

or listening materials that focus on specific areas such as reduced speech or intonation. The point here is that activities and materials have linguistic focus in a relatively limited sample of the target language.

In conclusion, the advantage of rethinking curriculum design along lines of approaches and strategies rather than solely in terms of materials and discrete linguistic structures is that it frees the curriculum designer from a point of view that has left many new methods and ideas out in the cold. While attempts at rigor and systematic thinking should be applauded, it is important not to lose sight of other concerns that are equally valid from yet another point of view.

APPENDIX A

CONCEPTUAL DIMENSIONS

The following is a list of conceptual (notional) areas that should be touched on to varying degrees depending on class level and on the perceived needs of the students. The areas are not entirely distinct and in fact overlap considerably, and they are not listed in order of difficulty or need. Rather, sequencing of material should be cyclical, with each class working at its own critical level.

I. Temporality and Sequence:

a. point of time: e.g., now, then, on Monday the 23rd of April, at five past eight, yesterday, today, tomorrow, this morning, after starting the car, when he came back, when he comes back, by six o'clock, by the time I leave, by the time I had left, . . .

b. duration: e.g., for five years, until six o'clock, since Monday, from Monday, in a little while, the whole day, this week, while he was driving, during the trip, for a long time, while living in London, . . .

c. habitual, general: e.g., she eats rice, she used to sell books, he fixes cars for a living, he comes home at five o'clock, . . .

d. temporal: e.g., she is eating rice, he is fixing his car, he is coming home at two o'clock today, she was walking around the lake, . . .

e. frequency: e.g., never, sometimes, often, usually, almost always, always, on Mondays, on some Mondays, every Monday, on the first Monday of each month, whenever he feels like it, on days when it looks as if it's going to rain, . . .

f. sequence: e.g., first, second, third, then, next, finally, A happened and B happened, B happened and A happened, before we make a decision we should find out more, he won't come until after he is invited, . . .

g. time relations (past, present, future, and relations between them): e.g., he finished before 8 o'clock, she finished after he did, she will have arrived in N.Y. by the time the convention starts, I'll be there before you, he was just starting when she finished, . . .

II. Predication:

a. attribution/description: e.g., John is fat, he is my wife's brother, he is the man with the ugly face, he is the man who was fired, he works in N.Y., a fat man, he takes a bus to work, he has been to the U.S. several times, it's cold in here, there's life on Mars, she has already arrived, he seems to have gotten better, he is being beaten, he wants it, he would like something to drink, I would prefer to stay at home, the man standing on the corner, . . .

b. relation (stative): e.g., John loves Mary, I see you, I hear it, he believes in God, he owns two houses, he wants it, I would prefer to stay at home, she is my sister, it's cold in here, . . .

c. process/change: e.g., John is talking to Mary, I'm watching you, I'm listening to it, he's thinking, he's buying a house next week, he's living in N.Y. now, he's getting older, he's been gaining weight, going to the movies, watching television, getting married, . . .

d. state/result: e.g., it has already happened, he has bought a new house, he has been to England, he's been thinking for a long time, he's been killed, he is finished, he has finished, he is being beaten, he has been beaten, he will have been beaten for the first time, . . .

e. event: e.g., it happened yesterday, he bought a house, he went to the U.S. last year, it will happen, it may happen, the stock went up, his doctor told him to stop smoking, stand up, to eat, to go, . . .

f. actor, object, beneficiary, instrument relations (active/passive): e.g., who did what to whom and with what, a hundred dollars was given to him, I gave him a hundred dollars, he was given a hundred dollars, she did it with a hammer, he succeeded by working hard, . . .

III. Reference and Classification:

a. designation/naming: e.g., this, that, he, her, the one who . . . , it was excellent, the man who was fired, one of the men who was fired, two of the companies notified were, the second on the right, . . .

b. specific and general reference: e.g., I saw a play, I saw the play you recommended, a language spoken, the language spoken, I'll take that

one, I'll take any of them, I'll take another, two companies were notified, the two companies were notified, the second company was, . . .

c. comparisons/similarities: e.g., better, best, he seems like a nice guy, he is as old as I am, it went up faster than expected, that seems like the best choice, a year younger than her brother, . . .

IV. Quantity and Quality:

a. numerals: e.g., one, two, three, . . .

b. amount (countable/uncountable): e.g., all, some, few, no, a lot of, enough friends, a lot of wood, a little milk, a few cans, how much, how many, lots of interest was shown, he has many interests, . . .

c. intensification/degree: e.g., very, too much, more, less, considerably, nearly, even more than before, so dark that, pretty soon, absolutely, . . .

d. qualifiers/limits: e.g., almost, everybody except, more than A but less than B, either A or B, but not both, neither A nor B, sort of, kind of, seems, perhaps, . . .

e. manner: e.g., well, with care, carefully, like an expert, better than before, more efficiently, while standing on his head, . . .

f. condition, state: e.g., she's fine, it's cold in here, he's better, the book was excellent, we had a good time, . . .

V. Space, Time and Causal Relations:

a. dimensions: e.g., distance, height, weight, speed, temperature, length of time, clock time, inclusion, exclusion, volume, per unit, . . .

b. location: e.g., in, on, at, near, inside, upon, behind, in front of, alongside, against, beyond, next to, across the street from, . . .

c. motion/directions: e.g., to, from, in, on towards, out of, into, on to, across, off, get off, go down, get up, turn right, go through, keep going, stop, slow down, . . .

d. operations/relations: e.g., mathematical operations, x is the sum of y and z, x is perpendicular to y, x is less than y, x is one half the sum of z and y, . . .

e. causal/logical relations: e.g., reason, purpose, result, because, in order to, so that, so, unless, even if, if, consequently, however, but, still, if it rains I'll stay inside, he caused the explosion, I'm getting wet because I forgot my umbrella, he's saving money for a trip to Europe, he's saving money in order to go to Europe, I'll go even if you stay, it must be true, it needn't be true, it may be true, it wouldn't have happened if you had been there, it mightn't have happened if you hadn't gone to N.Y., . . .

f. means: e.g., he succeeded by working harder, they did it by reversing the process, they use a new process, he did it on a lathe, he did it without any help, . . .

VI. Degree of Knowledge, Expectation, or Relationship:

a. scale of certainty: e.g., certainty, contingency, probability, possibility, potentiality, impossibility, will, shall, should, may, might, can, could, should, I will go/I may go/I can go, if I go, if I went, likely, unlikely, if A happens, B will/may happen, if A happened, B would/might happen, . . .

b. scale of expectation with respect to logical or social relations: e.g., I must go, I have to go, I had better go, I needn't go, I should go, I dare not go, he had better stop smoking or he'll have a heart attack, necessity, advisability, expectation as a duty/responsibility, expectation as a logical consequence, . . .

APPENDIX B

FUNCTIONAL DIMENSIONS

The following is a list of language functions or uses that should always be kept in mind when planning lessons. Each function has many different ways of being handled in English, and students should be aware that each function can be expressed with different degrees of formality and politeness and will depend on a given situation. This list does not claim to be complete, and several of the listed functions overlap.

I. Information:

a. seeking/requesting (questioning): e.g., What color is it? Who did it? Where is the station? Could you tell me how to get there? What's he doing?

b. giving/stating/asserting: e.g., it's red, he did it, I don't know, . . .

c. reporting/relating: e.g., he said it was red, I saw him take it, . . .

d. narrating: e.g., First he went shopping, and then he went to the bank, . . .

e. describing: e.g., He's the tall one over by the window, . . .

f. listing: e.g., Some of the colors he mentioned were: x, y, and z, . . .

g. summarizing/repeating/clarifying: e.g., to summarize, let's go over that again, what I meant to say was, the article made the following points, . . .

h. expanding/elaborating/explaining; e.g., another example would be, in other words, in fact, . . .

i. predicting/supposing: e.g., he should be there by now, suppose he isn't, . . .

j. specificity: e.g., to give an example, for example, in that case we would, . . .

k. making a formal presentation: e.g., the company I'm working for is . . .

l. verification: e.g., Let's see if I got it straight. Is this what you meant?

m. corroboration: e.g., It's consistent with all the data, . . .

II. Suasion:

a. suggesting: e.g., Why don't you do this? How about this?

b. advising: e.g., I don't think you should, if I were you, I'd go, . . .

c. recommending: e.g., It might be better to take a bus, I think it's the best restaurant in town, . . .

d. commanding: e.g., Stop it. Would you mind not smoking?

e. requesting: e.g., May I smoke? Would you mind not smoking?

f. threatening: e.g., You'd better not smoke or I'll ask you to leave, . . .

g. disagreeing: e.g., But what about this? That's good, but . . .

h. conceding: e.g., yes, maybe that's right, that's a good point, . . .

i. compromising: e.g., perhaps there's another solution, let's compromise, . . .

III. Discussion:

a. getting attention/permission: e.g., excuse me, in my opinion, . . .

b. interupting: e.g., as I see it, in my opinion, just a minute, hold on now, . . .

c. mediating: e.g., wait just a minute, let X finish his idea first, hold on now, . . .

d. coordinating (as a moderator): e.g., How about you, Mr. X?

e. returning to a point: e.g., as mentioned earlier, let's return to . . .

f. emphasizing a point: e.g., This is the crucial point in my opinion. . . .

g. asking for clarification/repetition/specificity: e.g., I'm not quite sure what you meant, could you go over that again, could you be more specific, could you give an example or two?

h. expressing agreement/disagreement/qualification: e.g., yes, that's a

good point, I agree, I don't see it that way, I don't agree entirely, but I suppose it's okay, . . .

i. postponing: e.g., let's return to that later, we should discuss this before that, . . .

j. soliciting an opinion: e.g., How about you? I'd be interested in hearing what X has to say. What would you do? What do you think?

IV. Logical Organization/Reasoning:

a. causal/sequential: e.g., this happened because of that, this happens and then this follows, . . .

b. deductive: e.g., A implies B implies C, therefore A implies C, . . .

c. inductive/generalization: e.g., it was true before, so it should be true now; if it's true for A, it's probably true for B and C, . . .

d. associative (indirect, cyclical suggestive): e.g., as X increases, B also increases; during periods of inflation, unemployment often increases, . . .

e. judging/evaluating/drawing conclusions/making decisions/skepticism: e.g., of the two, A seems better, since . . . ; judging from our projections, this would seem the better choice; I'm not sure those figures are correct, . . .

f. suppositions: e.g., if A happens we'll go bankrupt; if A hadn't happened, we wouldn't need the loan; if they do this we'll be forced to change our policy; if they did that we'd be forced to change our policy, . . .

g. speculations: e.g., it may rain, so I think I'll stay here; if it hadn't rained, I would/might have gone on the hike; I think we could do it, but it'll take a lot of work; if A happens we'll go bankrupt; if A happened, we would have to give up, . . .

h. giving examples

V. Opinions/Beliefs/Preferences:

a. offering: e.g., in my opinion, I think, it seems to me, I would prefer to do it this way, . . .

b. stating source: e.g., according to X, in my opinion, these figures show very clearly that . . . , . . .

c. qualifying: e.g., from this point of view, my initial reaction is . . .

d. giving reasons/examples: e.g., I think we should do it because of A and B, . . .

VI. Social Relations:

a. introductions/greetings
b. farewells, parting
c. gratitude
d. permission/approval/refusal
e. apologizing/excusing
f. sympathy
g. flattery/complimenting
h. criticism/insulting/sarcasm/hostility

VII. Personal Emotions:

a. positive: e.g., yes, I'd love to, thank you very much, that's very nice, . . .
b. negative: e.g., no thank you, I'd rather not, not really, but thank you anyway, it's a lousy idea, . . .
c. neutral: e.g., anything's okay, whatever you'd like, . . .
d. indifference: e.g., I don't really care, it doesn't matter to me, who cares, . . .
e. sincerity: e.g., I really do, yes, I'm serious, . . .
f. cynicism: e.g., What's the difference? It doesn't matter, . . .
g. frustration: e.g., I don't see how we can do it, it's beyond me, x!x!!!

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Tapping the Imagination in Advanced ESL Composition

Howard Clinton Wright*

Many of us who have taught upper level composition courses have resisted turning the classes into a grammar review; there is something in our humanistic backgrounds that rebels against equating even foreign student composition with the mere reproduction of grammatically correct sentences. Experience has taught us that what is learned in the grammar class may not be applied in student writing. Research has likewise indicated that the ability to verbalize rules is not an effective monitor of production (Seliger, 1979: 354). While few would disagree with the principle that upper level composition instruction should reinforce previously absorbed grammar rules (Buckingham, 1979: 244), even fewer have demonstrated effective means of consistently doing so.

It is salutary to remind ourselves that the act of writing (in the sense of free composition) is by its nature creative, its implicit purpose being the communication of a message by the writer to the audience (Holtzman, 1970). This recognition not only adds a vital dimension to the teaching of composition but also elevates the curriculum of the course to potentially more than a messy surrogate to the grammar class. Does this imply, then, that there are ways that the teacher of writing at the higher levels can teach writing?

Writing in a recent issue of *Cross Currents*, James Gardner

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offers a provocative and applicable generality: "Description, story-telling, literature in general are, in large part, dependent on the art of directed imaging. Imaging is a common phenomenon since everyone uses it" (Gardner, 1979: 66).

Before I knew "image" was a verb, I had arrived at much the same conclusion – that coherent, vivid writing consists of concrete images which cannot be rule-memorized and which, before their realization, are free-floating bits of the writer's own experience. Our students' frequently glazed eyes and mental vacations suggest a vivid imaginative life, yet I often note a listlessness and lack of concreteness in their writing which is not always attributable to their limited vocabulary. Keeping in mind that my students were advanced, I began to ask myself whether, like American students, foreigners could be taught that concreteness helps them convey a fuller message to the reader than abstraction. To try to demonstrate the point, I reproduced a composite student passage of a previous assignment. I underlined certain correct but vague and shapeless words and phrases which I felt were replaceable within the students' vocabulary:

> Spring is the best season of the year. There are so many activities you can do. Also, the weather changes and becomes more pleasant. The scenery becomes more beautiful. People also seem nicer in the spring: in fact, it has been called the season of love.

My instructions upon distributing the composite were to imagine the possible components of the underlined abstractions, to try and capture, if they could, the original images which had brought them into being. The next step was simply to write them. Doing this not only fills out a very sketchy passage, but focuses the writer's attention on the varied possibilities of his topic and of his own ideas. "Best" may become "freshest, most promising." The "weather changes" invites a wealth of specifics; "scenery . . . more beautiful" can, even by a student with a limited vocabulary, be given more vigorous expression. Even "The trees on the high hills explode with color" is an improvement on the original.

This exercise has the advantage of being based on previous work and is, in a sense, an editing process. It is explicit that the formal

correctness of the sentences is not in question, and thus the exercise becomes (even for those who normally write more concretely) an opportunity for further practice in thinking and writing at the same time.

Other common topics yield composites with their vagueness more deeply embedded. To clarify and strengthen these images, it is necessary to alter the basic structures. This implies a certain grammatical knowledge, but the focus is clearly on "directed imaging" and the creative part of writing. As an example:

> _____ is my favorite city. There are many beautiful places, and in addition, many places that one can enjoy. For this reason, the city attracts many tourists. For people who are more permanent, it offers educational opportunities. Finally, it is a busy commercial center.

The fourth sentence, in revision, may become "Travelers from as far as New Zealand, Australia, and Japan come to Bali each year for its dancing, festivals, and culture." This is simple, yet the "tourists" and Bali's "attractions" have acquired a degree of reality. Of course, it should be stressed that this exercise is not an exhortation to write flowery fillers devoid of generality. It is useful simply to suggest different approaches to eliminate vagueness. Consider the total effect of the following student passage, errors included:

> Veing Tan is my favorite city. That is a small mountainous area with a beautiful beach which is usually crowded in summer time. In the morning, from a temple or small house on the slope of a mountain, one can enjoy seeing a beautiful sun rise in the fresh and a little foggy air of the mountains and near-sea region.

Of course, reluctance to write concretely at the word level manifests itself as well at the level of elaboration. Many ESL students repeatedly write correct, but tantalizingly elliptical sentences. As an antidote to what is perhaps a culturally determined rhetorical interference (Dehghanpisheh, 1979: 519), the old fictive adage, "Don't tell them; show them," may sometimes be profitably applied to ESL writing. In the following exercise, the students must take the key sentences and build a fiction around it. This must be

done through the use of images. The students must be made to see the fiction as a scene or situation as if seen through a window. It is forbidden to restate the key sentences, the point being to show the reader through a series of images, thus eliminating vague and abstract words.

1. Sam likes Marie a lot but is afraid to show it.
2. I was bored at the concert.
3. Americans don't care what they eat.

It is a good idea to attempt the first sentence together as a class and to work toward an increasing degree of descriptiveness. For instance, "Sam likes Marie but is afraid to show it" may be placed by the first student volunteer in the narrative present. "Sam and Marie are together in the cafeteria." Another student may volunteer, "Marie is reading a book and Sam is staring at her nervously." Here attentive students will notice that the third sentence has obviated the "together" in the original, so it must be elided to retain coherence in the imagery. "She looks up," says the next student, "and Sam looks down and blushes." Here the instructor may want to solicit stylistic or notional transitions.

"Does she just look up once? Is that how you see it?"

"No, every time when . . . say, 'whenever' she looks up."

"All right. Now, how does Sam look down? Can you imagine?"

"Sam looks down secretly . . . quickly."

The class, then, with some encouragement from the teacher, has created the following: "Sam and Marie are sitting in the cafeteria. Marie is reading a book and Sam is staring at her nervously. Whenever she looks up, Sam looks down quickly and blushes." In five minutes they have collectively created a series of images and technically realized them in written English. By thus helping students elaborate at the sentence level, one prepares them for the further fleshing out of the essay using techniques similarly appealing to the writers' imagination.

On a less pictorial level, images also exist. For instance, what image creeps up in the mind if I say, "Inflation has created frustration and hardship for many Americans?" A man digging into his pocket and frowning at a gas pump, an old lady on a sofa bundled in sweaters, a housewife picking over the leftovers at a meat counter?

On the principle that images exist before abstractions, the students may try their hand at imaging and organizing explanations more difficult to picture:

4. Farmer Brown is an expert on agriculture.

A student produced in response: "Farmer Brown likes to plant, and his crops are always good. Everything he plants grows up without difficulty. Most of the markets near his farm are always willing to buy his products because they are good, nutritious, and liked by everyone. His farm and his products are a success, and there is no bad season for him and his crops."

5. Mr. Bilge cannot be trusted in a business agreement.

This kind of sentence depends entirely on the students' willingness to envision a Mr. Bilge and on their individual conceptions of how an untrustworthy Mr. Bilge would act. In the past it has given rise to depictions of Mr. Bilge as an intentional crook, a well-meaning but negligent businessman, and a spoiled, rich playboy son of an executive. Given encouragement and examples, most students can flesh out these skeletons with at least some spark of vitality. A truly superior student can bridge the gap between foreign student writing and composition in general:

6. Americans don't care what they eat.

> Walking around the Kell Hall cafeteria, one can see people putting money in a machine and getting out something which looks like a hamburger. It is actually two pieces of well-aged bread with a drop of ketchup, a drop of mustard, and a transparent slice of meat. You also see people trying to chew ham sandwiches. At first you think they are chewing gum, but then you realize they were chewing the same bite for the last ten minutes. I guess the only difference between the sandwich and the gum is that with a sandwich you cannot blow bubbles.

If all students were this good, our jobs would be not only easier and more rewarding but also superfluous. People less fortunate both in language skills and imagination will, however, continue to need help in learning English grammar and structure. As composi-

tion teachers at the university level, we can perhaps aid them by dutifully correcting their mistakes. We cannot teach them to think like writers, nor guarantee a carryover of exercise skills into the real world of college composition, but by creating exercises which stimulate the imagination, we can encourage them to listen more attentively to themselves when they are writing.

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Look, Mom, No Words: English Through Gestures

Stella Ramirez Greig*

Long before Julius Fast's bestseller, *Body Language* (1970), gave the average American his introduction to non-verbal communication, many scholars had created the field of kinesics. Ray L. Birdwhistell defines kinesics as "the study of body motion as related to the non-verbal aspects of interpersonal communication . . . in a multi-level approach (physical, physiological, psychological and cultural)" (Birdwhistell, 1952:3).

The purpose of this paper is to outline a step-by-step procedure on how to bring the study of gestures into the ESL classroom. George A. Miller defines gesture as:

> (A)n expressive motion or action, usually made with the hands and arms, but also with the head or even the whole body. Gestures can occur with or without speech. As a part of the speech act, they usually emphasize what the person is saying, but they may occur without any speech at all. Some gestures are spontaneous, some highly ritualized and have very specific meanings. And they differ enormously from one culture to another (1973:237).

It is the highly ritualized gesture which concerns us. As Miller indicates, gestures may serve as the sole communicators of meaning,

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whereas when accompanying speech, gestures may emphasize the meaning, or provide redundancy to the message. In any one of these three roles, the highly ritualized gesture is meaningful in the communication act and therefore important to a person learning English or any other foreign language. Although this paper focuses on American gestures for an ESL teaching situation, the same procedures could be used in the teaching of any foreign language.

The language teacher must decide if and how to teach the highly ritualized gestures of the target language. Naturally, this will depend on the reasons the student has for studying the foreign language. If he intends to use it merely for reading texts in the language, he will be exposed to gestures only as they are mentioned in written discourse. However, if the student intends to live in the culture of the target language or be in contact with speakers from that culture (even if it is in the student's own country), he will need to be familiar with the gestures of that culture. At best, when a person is confronted with a gesture not known to him, he may feel confused, as, for example, an American when Greeks do not shake the head to signal "no." At worst, false cognate gestures may cause embarrassment or emotional distress. Take the case of a male teacher of English who signalled A-OK to a girl from Brazil. After the girl ran out of the classroom in tears, the teacher learned that this is used as an obscene sexual gesture in Brazil.

Since ritualized gestures accompanying speech add to the redundancy of the message, knowledge of their meanings can make the decoding of the message easier for the non-native speaker. For example: An ESL student asks a native speaker a yes/no question, such as, "May I use your telephone?" The native speaker replies, "Sure," while nodding his head and motioning towards the telephone on a nearby stand. The ESL student may not know the meaning of the word "sure," but his knowledge of the nod as a gesture meaning "yes" would help him decode the message.

Once you as an ESL teacher have decided to teach ritualized gestures, what do you do? Let me suggest five steps.

First, you will need an inventory of American gestures. This can be one that you make up yourself, or you can use the list of American gestures in the *Handbook of Gestures: Colombia and the*

United States (Saitz and Cervenka, 1973).[1] If you use it, you may want to add some gestures peculiar to your locality in the U.S.

As a second step, I suggest that you do a gesture recognition survey of your students. I test my students on about forty-five American gestures (see Appendix). It is not absolutely necessary that you do the survey all at one time; you may want to spread it over two days. But I do recommend that you make sure the students understand the directions of the survey and the meanings from which they can choose. If they want to, I let them use their dictionaries.

The survey is intended to help the teacher find which gestures used in American culture are familiar to his students. This survey will also show whether a gesture has the same meaning for a particular foreign student as it does for an American, or whether it is a false cognate with a very different meaning.

When you have completed the survey, you can proceed to step three, which is to work up a profile of your class, noting the gestures the students are and are not familiar with.[2] This class profile will help you make decisions concerning which gestures to include in your lesson plans. Depending on the level of the class, it might be wise to begin with the familiar and proceed to the unfamiliar.

Step four is to make the students more aware of non-verbal behavior in general and the ritualized gestures in particular through appropriate classroom tasks and activities. After they have taken the gesture survey, the students will see that communication can break down because of misunderstood gestures.

How do we go about making them more aware? One way is to use gestures in the classroom ourselves. Native speakers as well as many non-native speakers use "body English" to some degree or another.

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[1] There is a great need for cultural gesture inventories to be made. Several professionals – Alice C. Pack, Jerald R. Green, and Alfred S. Hayes – have called for such gesture inventories but few have been published. Besides Saitz and Cervenka, others published include: Gerald J. Brault, "Kinesics and the Classroom: Some Typical French Gestures," *French Review*, 36, 374-82: Jerald R. Green, *A Gesture Inventory for the Teaching of Spanish* (Philadelphia: Chilton, 1968.)

[2] One word of caution: this surface familiarity may be deceiving. The student may be familiar with only one meaning of the gesture or perhaps the use of the gesture in one context. You will need to make sure that you expose the students to all the meanings and contexts of the gestures you teach.

In addition, you can assign observation tasks. Ask your students to describe some kinesic behavior they have observed, (preferably from a distance so that they did not hear what was being said), between two or more native speakers and to make inferences about what was being said. You could also ask them to write up a dialogue or narrative, based on their inferences.

Another technique is to use silent films or a sound film with the volume turned off. Ask the students to supply the dialogue or interpret the behavior. Two good films for this are "The Rock" and Ernest Pintoff's "The Interview." Pintoff's [3] involves a rather straight-laced interviewer and a free-spirited jazz musician, providing two contrasting examples of body language.

For reading classes, you can assign stories, such as the courtroom scene in Twain's *Pudd'nhead Wilson*, rich in examples of kinesic behavior. In writing classes, you can ask students to write captions for still pictures which show emotions, or you can use comic strips with the dialogue deleted and ask your students to write their own dialogues.

Another technique is to have students do gesture surveys with each other. They can demonstrate gestures from their culture and quiz their partners on their meaning. Or the student can describe and list gestures which were not on the American gesture survey but which are found in his culture. Such inventories will be helpful for predicting where the student might be misunderstood by native English speakers.

Still another way to help students use and internalize gestures is to gloss the dialogues found in your conversation books. It would be useful to indicate where in the stream of speech a gesture would be made. You might do this by underlining the word or phrase which coincides with the gesture. The following dialogue has been marked in this way:

> (Two students are walking in opposite directions. As they meet, the girl stops.)
>
> GIRL: Excuse me.

[3] For this suggestion and the one on the use of the courtroom scene from *Pudd'nhead Wilson*, I am indebted to Paul A. Escholz, and Alfred F. Rosa, "Kinesics and Proxemics: Teaching the Total Communications System," *Journal of English Language Teaching* (Winter, '72 - '73), pp. 8-15.

BOY: Yes? /Smiles and raises eyebrows.
GIRL: Is this the Ad building? /Points to the building beside them.
BOY: No. It's the Science building. /Shakes his head.
That's the Ad building over there. /Points in the opposite direction.
GIRL: Thank you very much. /Smiles.
BOY: You're welcome.

You might ask the students to pantomime a situation, for example, greeting someone across the room, or a teacher talking on the telephone who signals to a student to come in and sit down while continuing the phone conversation. Or you can assign one student the task of playing dumb and have a fellow student interview him.

The game of charades is a good way to encourage students to use all the gestures at their command. An even more ambitious way of getting students to incorporate gestures is to read plays, skits and role plays, and present one or two.

Few studies have been done regarding how well people assimilate gestures of a non-native culture. David Efron studied the gestural behavior of Eastern European Jews and southern Italians. He noted the "gesture bilingualism of a bilingual person – who tends to utilize the gestural mannerisms of the language he speaks (McCardle, 42). A truly bilingual/bicultural individual would manipulate both the verbal and non-verbal communication aspects of a culture. But some students have said that even though they know the meaning of the gesture in a target culture, they find it hard to accept or internalize certain gestures. Fast (p. 164) cites a teacher in a large graduate school which has many students from India who found it hard to accept their gestures of nodding to mean "no" and shaking their heads to mean "yes": "Yet I know it's only a cultural problem. They are really signalling the opposite of what I receive, but that doesn't make it any easier for me. I'm so culturally indoctrinated myself that I cannot accept the contradiction."

It would seem then that non-native speakers may readily accept similar meanings or gestures not found in their own culture at all, but find it extremely hard to adjust to false cognate gestures. This seems to parallel other difficulties in second language learning.

A thoughtful reader may wonder why I included the "obscene,

sexual suggestion" as a possible meaning for all the gestures in the gesture survey. First of all, if a fairly common American gesture has this meaning for a foreign student, the teacher needs to know so that he can assure the student that it does not have that meaning in the United States. Also, it might be wise to avoid the use of that gesture with that particular student. But perhaps more importantly, that student should not be expected to use or to try to internalize that American gesture.[4]

Aside from the false cognates which may be offensive to the student, there is no reason that the student cannot be taught to use the ritualized gestures of American culture by following the procedures outlined in this paper.

In closing, I offer a dialogue written by an ethnologist named Gregory Bateson entitled "Why Do Frenchmen?" (Hayakawa, 1962: 187-191). It takes place between a father and daughter. The daughter begins by asking, "Daddy, why do Frenchmen wave their arms about?" What follows is an insightful discussion of gesture. Along the way the daughter asks, "Daddy, when they teach us French at school, why don't they teach us to wave our hands?" "I don't know," the father replies. "I'm sure I don't know. That is probably one of the reasons why people find learning languages so difficult." The dialogue ends with the daughter asking, "Would it be a good thing if people gave up words and went back to only using gestures?" "Hmmm," the father answers. "I don't know. Of course we would not be able to have any conversations like this. We could only bark, or mew, and wave our arms about, and laugh and grunt and weep. But it might be fun – it would make life into a sort of ballet – with the dancers making their own music."

[4] I would like to point out, moreover, that obscene gestures (like swear words) of another culture have an unreal quality for the foreign student. He will need to be acquainted with the obscene gestures of American culture, but he needs to be aware of the consequences should he use them.

APPENDIX
GESTURE INDEX

A. Circle formed with thumb and forefinger.
B. Shake head.
C. Wave the hand away from self.
D. Wave the hand toward self.
E. Hold up the middle and forefinger in a V shape.
F. Both hands form fists but forefingers are extended. One forefinger is kept still while the other strokes across it.
G. Wink one eye.
H. Hand closed; forefinger extended and wiggled towards self.
I. One or both bands closed; thumbs extended and pointed up.
J. One or both hands closed: thumbs extended and pointed down.
K. Nose is pinched with thumb and forefinger of right hand.
L. Hands closed; forefinger extended and put into ears.
M. Hand is closed; middle finger extended.
N. Hand closed; thumb extended and jerked in a sideways motion.
O. Hands on hips.
P. Tongue protrudes through closed lips.
Q. Hand closed; forefinger extended and moved up and down.
R. Nod head.
S. Shrug shoulders.
T. Hand closed; forefinger extended and held up.
U. Frown
V. Droop mouth
W. Smile
X. Roll eyes.
Y. Eyes and eyebrows raised and moved towards the right.
Z. Raise eyebrows.
AA. Yawn
BB. Hands closed into fists; one held slightly higher than the other in front of the face.
CC. Clap hands.
DD. Salute
EE. Hand closed; forefinger extended and held at ear level and moved in a circular motion.
FF. Scratch head.
GG. Hand sweep towards a chair.
HH. Hand closed; forefinger extended and held in front of pursed lips.
II. Open hand held up to eye level but to the side of the face.
JJ. Head droops to one side. folded hands under head.

KK. Move open hand (palm side down) downwards slowly.
LL. Move open hand (palm side up) upwards slowly.
MM. Mouth open; eyebrows raised.
NN. One foot tapped on floor several times.
OO. Foot is stamped forcefully.
PP. Finger tapped on surface several times.
QQ. Hand closed; arm held up and muscles flexed.
RR. Hands clasped and raised above head.
SS. Hands open and raised to eye level but at the side of the head.
TT. Hand cupped around ear.
UU. Air audibly taken in through the nose several times.
VV. Nose wrinkled.
WW. Thumb touches nose and rest of fingers are wiggled back and forth (either together or singly).
XX. Hand closed; forefinger extended and moved back and forth sideways.

Name_____
Home Country_____
Native Language_____

GESTURE RECOGNITION SURVEY[c]

DIRECTIONS: Before the actor (or actress) performs the gesture, he will hold up the letter for the gesture he will do. Please mark the meaning or meanings of this gesture. If the gesture has no meaning for you, mark answer 5. If the gesture has a meaning that is not listed, write its meaning on the line next to answer 4. Other. The actor will perform the gesture twice.

A.
–1. "Perfect." "Very good." "A-OK."
–2. Zero. "I don't want any."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

B.
–1. "yes"
–2. "no"
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

C.
–1. "Good by"
–2. "Come here."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

D.
–1. "Good by"
–2. "Come here."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

E.
–1. Victory or winner
–2. Two
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

F.
–1. "Shame on you."
–2. "Please don't do that."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

G.
–1. "Hello."
–2. "I like you."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

H.
–1. "Come here."
–2. "Go away."
–3. Obscene sexual suggestion
–4. Other_____
–5. No meaning

I.
–1. "Hello."
–2. "I like you."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

J.
–1. "No good."
–2. "I don't like it."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

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K. –1. Something smells bad.
–2. "I can't breathe."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

L. –1. "My ears hurt."
–2. "I don't want to hear that."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

M. –1. One
–2. Point sign
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

N. –1. "Get out."
–2. "I want a ride."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

O. –1. "I'm tired."
–2. "I'm mad."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

P. –1. "I don't like you (it)."
–2. "My tongue is wet."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

Q. –1. Emphasis
–2. Scolding
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

R. –1. "Yes."
–2. "How do you do?"
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

S. –1. "Let's exercise."
–2. "I don't know (or care)."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

T. –1. One
–2. The best of its kind.
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

U. –1. Disapproval
–2. "I'm worried."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

V. –1. "I'm sad."
–2. "I'm happy."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

W. –1. "I'm happy."
–2. Greeting
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

X. –1. "My eyes itch."
–2. Exasperation
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

Y. –1. Point to something
–2. "Listen to him."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

Z. –1. Surprise
–2. Approval
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

AA. –1. "I'm sleepy."
–2. "I'm bored."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

BB. –1. Two
–2. "Let's fight."
–3. Obscene sexual suggestion
–4. Other_____
–5. No meaning

CC. –1. Stop
–2. Approval
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

DD. –1. "My head hurts."
–2. Show respect.
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

EE. –1. "Your ears are big."
–2. "You're crazy."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

FF. –1. "My head itches."
–2. "I'm perplexed."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

GG. –1. "Please sit down."
–2. "Please don't sit down."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

HH. –1. "Start talking."
–2. "Be silent."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

II. –1. Stop
–2. Request for permission to speak
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

JJ. –1. "I'm bored."
–2. "I'm sleepy."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

KK. –1. "Lower it."
–2. "Change it."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

LL. –1. "Raise it."
–2. "Change it."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

MM. –1. Surprise
–2. Fear
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

NN. –1. "Nice music."
–2. Impatience
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

OO. –1. "I'm mad."
–2. "I'm ready."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

PP. –1. "Nice music."
–2. Impatience
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

QQ. –1. Strength
–2. "Let's fight."
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

RR. –1. Victory
–2. Two makes one.
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

SS. –1. Victory
–2. Surrender
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

TT. –1. Disapproval
–2. Affection
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

UU. –1. "What smells?"
–2. Counting
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

VV. –1. Disapproval
–2. Affection
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

WW. –1. To make fun of someone
–2. To demonstrate how to play an instrument
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

XX. –1. One
–2. No
–3. Obscene, sexual suggestion
–4. Other_____
–5. No meaning

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Bright Ideas

Speech Preparation: Don't Tell Them, Show Them

*John Battaglia**

If you've ever used speeches or other kinds of oral presentations in your class, you've probably run into the same problem that I have, that the first few speeches are not very good and in some cases really terrible. It seems that no matter how explicit your instructions and how much preparation time and advice you give the first round of speeches is just not what it ought to be.

Often the student works conscientiously, following directions as best he can, spending a good deal of time preparing a talk he believes will satisfy the requirements of the assignment without ever really grasping what is expected of him. Unless students are already familiar with the format of the presentation they must give, written and oral instructions, no matter how extensive, can never fully paint the picture the students need to see to completely understand what they are expected to produce. I've had intermediate students who were engineers who, in their own language could probably tell me step-by-step how to build a bridge, but when asked to give a three-to-four minute informal talk on how to do something, couldn't even explain how to cook a pot of rice.

I've found that the answer to this problem is a simple one that lies in the old Missouri adage, "Don't tell me, show me!" This is what I now do, I show them. Whenever I use speeches or any kind of oral presentation in my classes, I make it a point to give a demonstration presentation to insure that the students know what theirs is supposed to look like. I have a videotape that I made myself which contains demonstration speeches: I explain in four min-

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utes how to take a picture with camera, I compare a fountain pen with a cartridge pen, and I summarize informally an interview that I had with a colleague about his interests. When I assign these kinds of talks I follow up my instructions by showing the appropriate demonstration talk. The tape was easy to make and didn't take me very long. It works like a charm every time.

On the day I give the assignment I pass out written instructions which I go over with the class carefully. Each step of the assignment is discussed in detail to give the students the best idea possible of what is expected of them. Procedures for writing the outline are discussed thoroughly as well as manner of delivery. The next day I tell the class that I am going to show them a videotape of the kind of talk they have been assigned to give. I tell them to view the tape while keeping in mind the previous day's instructions, and that they will be called on after the tape is shown to give their observations and opinions. I am careful to explain that it is not a listening exercise. When they have seen the tape I ask them what they noticed about the structure, organization, and delivery of the talk. I'm not concerned with whether they understand every word they hear, but with their understanding of the mechanics of the presentation. As the students offer their observations, I list them on the board under such headings as "delivery" and "organization." What I try to do is get the students to discover in the demonstration speech the same points of organization and delivery that we discussed the previous day. If necessary, I play the tape again or as many times as I think is necessary until the students have identified all the elements that are essential to a successful oral presentation. I want the students to point out that there is a definite introduction, body, and conclusion; that the speaker uses his notes without reading from them; that eye contact is maintained; that the speaker's manner is relaxed, and so on. At first students may not know what kind of observations they are expected to make, but with a little help they catch right on. Then I pass out the outline that I actually used to make the presentation and play the tape again. This time the students can follow along and see how the outline helped me to give the talk.

It should be noted that the demonstration talks are not always perfect. They contain errors in grammar and delivery that I natural-

ly made while giving the talk on camera. In one of my speeches I forget to say "thank you" at the conclusion and just sit there looking foolishly at the audience, and in another I lose my place in the outline and have to search around a bit before finding it again. These kinds of errors are natural and, if pointed out and discussed, can be useful to the students. For example, I will point out that I got lost in the middle of the talk, but did not get upset. I simply took a few seconds to look over my outline. I explain that such mishaps are common and can be expected to occur in even the most carefully prepared speeches. I stress the importance of sound organization, careful preparation, adequate practice, and relaxed, informal delivery. I don't want them to worry about common, minor mistakes in grammar or delivery.

As I've said, these demonstration presentations work like a charm. They're quick and easy to make, and the students find them very helpful. If you don't have VTR equipment in your school, you could give a live talk yourself or ask a colleague to give one, so long as the students can see what they're supposed to produce. They really work. Try a few and see.

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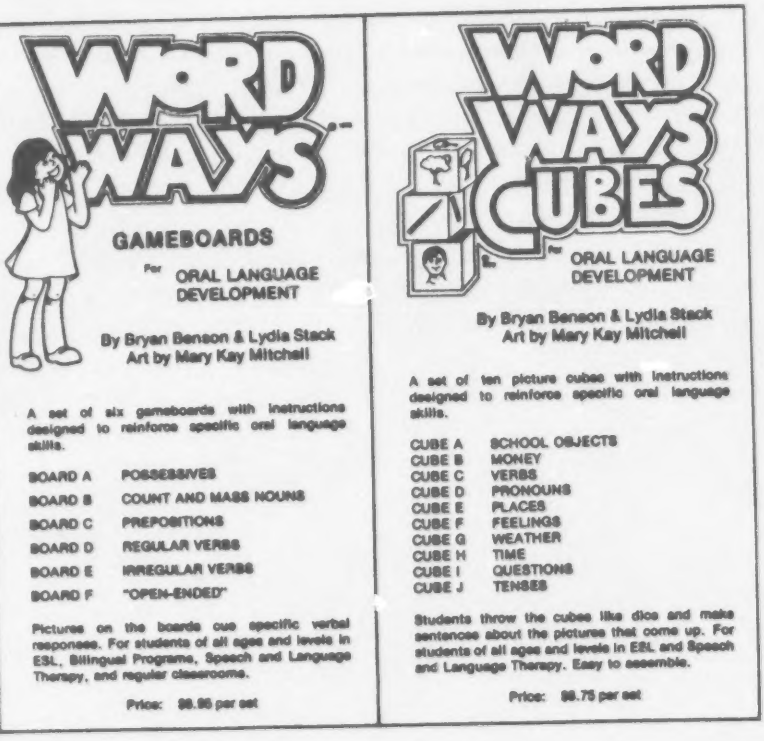
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Using Readings for Discussion: Personal Questions

*Gwen Thurston Joy**

The following idea has been used in an English elective course on intercultural communication for high school seniors. The two main objectives of the course were to improve the students' language skills and develop skills for communicating with people of other cultures. Short passages from books and newspaper articles were used as a way to present new information and vocabulary, and as a stimulus for thought and discussion.

Reading passages were used with a variety of themes including silence, distance and bodily contact, differences between U.S. and Japanese students, and the customs of different cultures. One of the most successful themes dealt with has been personal questions, using an excerpt from *Living in the U.S.A.* (Lanier: 1973). This book was written as a guide primarily for foreign businessmen, their families, and others living in the U.S.A. It has been a valuable resource for reading passages. The excerpt on personal questions was chosen because it is important for the students to know what is culturally considered to be too personal, and to be able to respond in English to questions they may be asked.

These steps illustrate the basic format used for presenting reading passages:

Step 1: "What is a personal question?" was written on the board. Some of the students volunteered their definitions, and key phrases were written on the board. For example, "embarrassing," "don't want to answer," and "makes me uncomfortable."

Step 2: The students read the article, underlining words of which they were unsure:

> Conversational questions may seem to you both too personal and too numerous – especially when you first arrive.

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> "Where do you work?" "How many children do you have?" "Do you play golf? What is your score?" are not personal questions by American standards. They are a search for a common ground on which to build a relationship or base a conversation. Understand that such questions are meant to be friendly; the questioner is interested in you; he is not prying or being impertinent, or at least not deliberately so.
>
> To those coming from countries where opening amenities are normally handled more slowly, over a longer period of time, the American way can seem like an abrupt barrage of questioning, almost frightening in its personal intensity. Even here there are subjects which are avoided, being considered too personal and therefore impolite even by our relaxed standards. These include questions about a person's: a) age; b) financial affairs; c) cost of clothes or personal belongings; d) religion; e) love (or sex) life (Lanier: 11-12).

The students then consulted a partner, and at times their English dictionaries, and helped each other as much as possible.

Step 3: The class then went over the reading. The parts not understood were explained by other students whenever possible, and the teacher when necessary. The vocabulary items which have seemed most difficult include "common ground," "prying," "impertinent," "opening amenities," "barrage," and "financial affairs." A quick check on comprehension was made by asking Yes/No questions. For example, "Is 'How many children do you have?' a personal question by American standards?" "Does everyone feel comfortable being asked many questions?" and "Is it polite to ask 'How old are you?' "

Step 4: The students worked in small groups making a list of areas that are considered personal in Japan. They read their lists, and the information was written on the board. There was some discussion before a consensus was reached, and then the agreed upon areas were compared with the American ones. Then the groups discussed the differences they felt arose with the circumstances and who was asking the question.

Step 5: Each student wrote one or two questions they did not like being asked because they thought they were too personal, and these were written on the left side of the board. Possible responses were suggested by the students and written on the right side of the

board. The teacher added a few more possible responses which they either didn't know or hadn't thought of. These responses were then put into categories: 1) To choose not to answer by a) remaining silent, b) replying "None of your business" or "I'd rather not say," or c) asking a return question such as "Why do you ask?" or 2) To answer the question by a) telling the truth, b) telling a lie, or c) being evasive (i.e. to respond "enough" to the question "How much money does your father make?") The students were asked to look at the effect each type of question would have on the person they were talking with, and the politeness and appropriateness of the different choices were discussed. The students then worked in groups asking and responding to each other's personal questions to practice the vocabulary and its usage. These steps were followed by a class evaluation of all the materials used and activities completed.

This series of activities usually required three fifty-minute classes with the majority of the time spent by students working together in pairs or groups. In their evaluations, they wrote that they found it useful and interesting to learn what was considered a personal question in the U.S., to discuss and describe the Japanese viewpoint, and to practice the different types of English responses to personal questions. As they had used English for about 90% of the time during their discussions, it was helpful in learning to express their own opinions and to listen to others.

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Book Reviews

CARING AND SHARING IN THE FOREIGN LANGUAGE CLASS. Gertrude Moskowitz. Massachusetts: Newbury House Publishers, Inc., 1978, pp. 383.

Throughout the seventies, foreign language educators became increasingly more aware of the need to liberate their students from the drills and pattern practices of the previous decade. Unfortunately, artificial attempts to personalize foreign language instruction have hindered the growth of "real" communication in the classroom and left many teachers searching for effective means toward bridging the gap.

In *Caring and Sharing in the Foreign Language Class,* Dr. Gertrude Moskowitz offers the profession a worthwhile alternative for adding meaning and excitement to their classes through the incorporation of humanistic techniques. Based on the principle that the better students feel about themselves and one another, the more likely they are to achieve and express themselves freely, Professor Moskowitz urges teachers to bring out the positive in their students. Her 120 carefully constructed awareness exercises are designed to do just that. In addition, they are designed to increase motivation and encourage active participation in the target language.

The guided strategies provide enjoyable experiences shared in both small and large groups. They are *not* gimmicks or games, though they are fun activities which will help build rapport, self-esteem, and self-understanding among students through the sharing of inner feelings. A new type of closeness occurs as both teacher and students work toward developing the ever important climate of trust so very necessary for students as they risk learning a new language.

In the opening chapter, Moskowitz discusses the development and ideologies of humanistic education, some affective models of teaching, and concludes with an extensive bibliography of related readings. She explains "how to" present the activities in Chapter Two and lists some of the important ground rules for successfully

implementing the exercises in class: the student's right to pass, no put downs on the part of the class, and the right of everyone to be heard.

The third chapter is the core of the sourcebook. Here we find 120 classroom-tested exercises organized under the following ten categories: relating to others, discovering myself, my strengths, my self-image, my feelings, my memories, sharing myself, my values, the arts and me, and me and my fantasies. In the section labeled relating to others, exercises such as, "Search for Someone Who . . ." can be found. In this exercise, students practice a variety of structures, tenses, and vocabulary through the interrogative form as they move about the class and interact with their classmates. Yes, each strategy has a linguistic and affective goal along with other suggestions (i.e., the appropriate level, size of group, procedures, variations, and helpful comments). Attractive photographs of self-collages, humanistic posters prepared by students, and a variety of artistic creations illustrate some of the activities in Chapter Three. Moskowitz graciously acknowledges other professionals who have either created or inspired her to write an activity for the book.

Chapter Four demonstrates that you too can create humanistic exercises for the classroom. It provides some helpful hints along with some teacher-made exercises. The final chapter, intended for all readers, shares insights and a plan for a methods course in training teachers in humanistic techniques. There are three very practical appendixes, translated in seven languages, which supply words and expressions indicating feelings and emotions, positive qualities in people, and humanistic quotes; all of which are priceless for the classroom teacher. A final five-part appendix, containing cross-references, recommends time of year, levels of language, and linguistic goals for each strategy. A selected bibliography of texts and articles related to humanistic education completes the text.

Over the past two years, I have incorporated many of the exercises into my senior high school Spanish classes. The students have responded more eagerly than ever with active participation and motivation to communicate in the target language. Some may wonder how such activities are received by male students. As I teach in an all boys high school, their receptiveness is quite impressive. Because of the success of the activities, other members of my

department are now interested in learning more about the techniques so that we will be able to blend them throughout our entire course of study.

During the past two summers, I have taught all levels of TESL and trained future teachers of TESL in Spain with these techniques. The methodology helped to bridge many of the cultural differences between students and practice teachers. Both Spanish students and American teachers were more relaxed, less threatened, and more able to be themselves in the classroom.

In a recent issue of the *TESOL Newsletter*, John Haskell selected Moskowitz's *Caring and Sharing in the Foreign Language Class*, as one of ten books which all TESL teachers should own. I do agree. Its invaluable contribution to the field of language teaching truly merits such recognition.

*James J.Devine**

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Longman
American English

WORD WAYS GAMEBOARDS AND WORD WAYS CUBES Bryan Benson and Lydia Stack. Art by Mary Kay Mitchell. San Francisco: The Alemany Press, 1978 and 1979, teacher's manuals pp. 21, each.

The case for using games in the ESL classroom need not be stated. At all levels, in any curriculum, games can stimulate the student and benefit the teacher. Be they the simplest boardgames or complex business simulations, the well-designed game focuses language in a clear and concise context. The ESL teacher who is not using games is either a genius or a hypnotist.

The *Word Ways* materials are, in their authors' words, "designed to reinforce oral language skills." They achieve this aim ably. The first set, *Word Ways Gameboards,* consists of five structured gameboards and one that is prepared blank allowing for the improvisation of many different games. For the first five boards, eighteen games are described in relation to "objectives," "procedures," and "sample sentences."

If any criticism can be made, it is that all of the games follow the question/answer/substitution format. A student lands on a space with the picture, e.g., of hot dogs, (Board B, "Count and Mass Nouns"). Another player asks the student, "What do you want?" The correct answer here is, "I want some hot dogs." The reward is advancement on the board. Incorrect answers require the student to retreat (after modeling the correct answer).

The boards included in the set are: "Possessives," "Count and Mass Nouns," "Prepositions," "Regular Verbs" (past, present continuous, and future tenses), "Irregular Verbs" (same tenses), and the blank board. Students who will benefit the most from these well-structured games are younger learners and those in community language classes whose ability requires strong reinforcement in a more amiable setting. One set of materials is not sufficient for a larger class as each game can accommodate, at the most, six players.

The second set of materials, *Word Ways Cubes,* is an engaging experiment. Imagine ten dice with each die focused on a particular aspect of language. The simpler dice are nouns, but they do get more difficult. The easiest, "School Objects," has a picture of a pen, pencil, paper, etc., one picture to each side of the cube. The easiest game has the students rolling this dice and then answering the

question"What is it?" based on the picture that is face side up. The "Money" cube is another "naming" cube, but the others are all more complex. There are cubes for verbs, time, place, pronouns, questions, and feelings, (to name a few). While the game format is again a variation of question and answer, the variety of possible questions and answers makes the *Word Ways Cubes* more taxing than the *Boardgames* without taking the fun out of the game. When two or more dice are used in combination, the student has a full range of linguistic problems that require a solution.

The *Cubes* are packaged flat, to be cut out and glued to empty milk cartons previously trimmed to size by the teacher. This method of preparation should prove no difficulty and makes the cubes quite durable for the tossing they are to receive. The linedrawings in both the *Boardgames* and *Cubes* are simple and wholesome. The artwork is not "cute" in the regrettable sense, (a fault in much ESL material in this reviewer's opinion). In addition, they can be colored by your class to make them more personalized and attractive. The teacher's manuals for both sets of games are well organized and concise. The procedures for the games are clear, and the hints for development of your own games are plentiful. You may wish to protect your sets by wrapping them in clear contact paper or plastic. Perhaps if your students are like mine, you might wish they came encased in plexiglass.

William Gatton *

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CHAMBERS UNIVERSAL LEARNERS' DICITONARY. E.M. Kirkpatrick (Ed.). Edinburgh: W. & R. Chambers, Ltd., 1980. 928 pages, 33,000 references, 40,000 definitions, 54,000 examples of usage. 216 X 132 mm. Available in hardback and paperback.

The Chambers Universal Learners' Dictionary (CULD), as a learners' dictionary, has been planned with the learner of English in mind. Evaluating this new dictionary from the user's point of view, we must ask to what extent CULD achieves its aims.

"The aim of this dictionary is to provide comprehensive information in as simple a form as possible" (preface, vi). CULD's outstanding feature, as stated in the blurb on the dust jacket, is its *simplicity*. This simplicity is to be found in the definitions (no unnaturally restricted defining vocabulary), the easily understood grammatical information (no difficult coding system), the examples, the labels indicating levels of usage, an uncomplicated pronunciation scheme, and an easy-to-follow layout.

CULD has sought to achieve clarity in its definitions by keeping the syntax as uncomplicated as possible. Compare, for example, the labyrinthian structure of the definition of 'drunk' (adjective) as found in *Webster's Third New International Dictionary* (Chapman, 1967: 206), with that of the CULD definition:

drunk being in a condition caused by alcoholic drink in which the control of the faculties is impaired and inhibitions are broken and in later stages of which one tends toward or reaches insensibility (NID 3)

overcome by having too much alcohol (CULD)

Whereas CULD sacrifices information in simplifying its definition, its examples are informative: "He was arrested for causing a nuisance while drunk: A drunk man fell off the bus; . . . ."

In addition to uncomplicated syntax, CULD claims to offer simply worded definitions, yet with "no awkward definitions resulting from an unnaturally restricted vocabulary" (dust jacket). CULD does not employ a controlled defining vocabulary. However, use of such a vocabulary is the surest means of sparing users the chore of having to look up several words encountered in a particular defini-

tion. Furthermore, without a controlled vocabulary, CULD is open to the danger of circularity. Instances of this can in fact be found:

put up with vt fus . . . . . to bear patiently; to tolerate
bear[1] 1 vt . . . . . to put up with or endure
tolerate vt . . . . . to bear or endure; to put up with
endure 1 vt to bear patiently; to undergo; to tolerate
undergo vt . . . . . 1 to experience or endure

CULD seeks to provide helpful grammatical information in an immediately understandable form: "no difficult coding" (dust jacket). What CULD has recognized is that learners' dictionaries, in attempting to organize and convey the detailed information needed by a learner, often make use of complex coding systems. These systems call for a considerable effort on the part of the user. In trying to avoid this, CULD uses reasonably transparent grammatical labels, such as 'nc' (noun countable), 'vt fus' (verb transitive fused), and 'ptp' (past participle).

A difficult area for learners is phrasal verbs. CULD achieves an economy of labelling here in that its labels also indicate the syntactic behavior of such verbs. 'vt sep': a transitive phrasal verb whose object can occur between the verb and the accompanying adverb, that is, the verb-adverb combination is separable. For example, 'lay off' in "The firm has laid off a quarter of its workforce" ("laid them off"). 'vt fus' : the verb and its accompanying preposition are fused and cannot be separated by the object. For example, 'lay off' in "Lay off the subject of money while he's here" ("Lay it off" is unacceptable).

CULD indicates which verbs, or senses of verbs, are stative – not usually found in the progressive tenses – with '(not used with *is, was,* etc., and *-ing*)'. An attentive user would not, then, make the mistake of saying, "I'm owning a car."

Although CULD's grammatical labels do not make use of letter-number combinations, they are still code-like in many ways. Not all the labels are transparent: 'country house/country home' is labelled *ncs.* If the puzzled user turns to the preface, to "Labelling of nouns," 'ncs' is not to be found there. Only after searching will one happen upon 'ncs' in the list, "Labels and Abbreviations used in Dictionary": *ncs* – nouns countable.

A second criticism is that simplicity of grammatical labelling is often achieved only at a cost. This is to be seen in the label 'n pl.' i.e., "noun plural." This is explained as, "A noun labelled in this way is one which is plural in form and is accompanied by a plural verb, e.g. *scissors*" (Preface, xii). There are many plural invariable nouns in English, but not all of them are plural in form. Whereas 'scissors,' 'glasses' (spectacles) and 'pants' carry a morphological plural marking, 'police,' 'cattle' and 'people' do not. Yet all these nouns are labelled in CULD as 'n pl.'

CULD's strength is in its examples. The dictionary has a high ratio of examples to entries, which is important if one subscribes to Hornby's statement that "no word has meaning until it is placed in a context. Illustrative phrases and sentences bring the word to life" (1965: 107).

Beyond giving typical contexts for a word, the examples in CULD also carry a tremendous amount of other information, information not given elsewhere. "Each of them has 5p" shows that 'each' as subject takes singular subject-verb concord. "Many people think that we should protect the environment" is the only indication that 'environment,' in this sense, always occurs with the definite article. And only the two examples in definition *1* of the verb 'cook,' when taken together, would tell the user that 'cook' is one of those verbs in English having the option of a middle voice: "One cooks a chicken, ... ; This kind of rice cooks more quickly than that kind." (Cf. "One cooks rice.") The question is, can learners *easily* infer information which is implicit in examples, and not elsewhere stated in an explicit manner?

CULD uses a wide range of labels to indicate levels of usage. Shades of formality are indicated, 'formal,' 'very formal.' 'less formal than,' 'more formal than.' The explanation of these labels in the preface is superficial and even if the user turns to the body of the dictionary for help, little more is learned. Definitions should be clear and accurate, but so should usage labels. Each label should be carefully discussed and a list of examples given.

On the whole, the layout of CULD does make for ease of use. Grouping of derivatives under a head entry helps users to learn sets of words. Bold-face cross-referencing is used, as in the useful indication of prefixed derivatives, e.g., under 'flammable' – "see also

inflammable, nonflammable."

The pronounciation scheme itself presents no problems. For some reason, the strong form and weak form pronunciations of common words are not given, only the strong form. A learners' dictionary is the best place to demonstrate to learners that pronouns and modal auxiliaries, which are most frequently unstressed, regularly occur in a form other than "dictionary pronunciation."

A final comment on the title of this dictionary. The word 'universal' should not be taken to mean that a wide range of varieties of English are covered. CULD is very much a dictionary of British English. American pronunciation variations are given for typical items, e.g., 'schedule' and 'tomato.' Only the British pronunciation of 'girl' is given, although the American variation can be incomprehensible to a learner unfamiliar with it. CULD does not give the American sense of the verb 'table,' even though it is the opposite of the British sense of that verb. And to believe CULD, runs are scored only in cricket: what happened to Babe Ruth?

To reiterate, the expressed aim of CULD is "to provide comprehensive information in as simple a form as possible." This is indeed a laudable objective, yet it is one not completely achieved by CULD. Simplicity of form at times leads to less than comprehensive information. And much information is to be found in the examples, not immediately accessible to learners, especially if they are not at an advanced level.

The information given by CULD is restricted. The dictionary has only 33,000 references, with a limited number of senses per reference. It provides coverage primarily of British English. Nevertheless, its examples are valuable. For learners at the intermediate level, who do not yet have the need for more detailed information, the simplicity of the definitions and of the grammatical treatment in CULD should lead to increased use of the dictionary. And any learner, at any level, can benefit from regular use of a monolingual learners' dictionary.

*James Baxter**

James Baxter has published articles on dictionaries in *Modern English Journal* and *TESOL Quarterly*. He is currently an English language trainer with the Intercultural Relations Institute of Stanford in California.

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IN TOUCH. Oscar Castro and Victoria Kimbrough. New York: Longman, Inc., 1980, pp. 106.

For those teachers of English who have been heretofore sceptical of the functional approach to language teaching or have been wondering why only the British could write functionally organized textbooks, here is a book for you. *In Touch* is a new series of functionally organized texts designed for young adult learners of EFL/ESL who have little or no communicative competence in American English. The series will take the learner from the most rudimentary self-introduction to the intermediate level in around 110 hours. This series is an admirable contribution to the English language teaching field in light of all the current emphasis on discourse analysis and pragmatics.

In Touch is a series of three books with supplementary teacher's manuals, workbooks, and cassette recordings. The authors of this series have somehow gotten far ahead of their American competition and have covered substantial ground in catching up with the British textbook writers. While there are currently many functional or communicative texts available, they are usually: 1) American versions of popular British texts or 2) re-edited structural texts with functions extracted and listed somewhere in the chapter.

The structural patterns are graded to accommodate the memory load of the students rather than to deal with the ease or difficulty of a particular syntactic pattern. The overall effect is to provide the student with what an American might actually say in a certain setting. At the beginning of the first text, the English is kept clear and short simply to accommodate the level of the learner. From Unit Five of Volume I throughout the remainder of the series, the language resembles everyday speech both contextually and structurally.

The student's book is divided into twelve units with review units after Units Six and Twelve. Each unit consists of three instructional sections and a summary page. The instructional sections contain a conversation page followed by several practice pages, an expansion section in which there are reading and writing exercises, and an evaluation section with which the learners can determine whether or not they have assimilated the material in the unit. The language summary page provides the students with a list of func-

tions, grammar points, and vocabulary presented in each unit. The summary pages have been collated and printed in the back of each text.

The exercises in each unit are short, clear, and if the models are understood before practicing each exercise, easy to complete. Most of the oral exercises are designed for pair practice while the writing and reading exercises are designed for individual practice.

The supplementary materials* are also well developed. The teacher's manuals contain reduced copies of the pages of the student's book with the teacher's instructions and other pertinent notes alongside the pictures. This arrangement provides the teacher with a convenient way to concentrate on teaching without having to juggle two separate books. The cassette recordings are totally in keeping with the texts. The voices are typically American without being too colloquial, regional, or too much like professional announcers' voices.

Overall, the texts center around the communicative needs of the learner, and this is what differentiates *In Touch* from the previous structurally organized texts. The authors have been able to select their material from a wide range of functions so that the text has a wide usage. Thus, there are no chapters entitled, "At the Dentist's Office" (for example). Instead, the units seem to be more loosely structured so that there is a feeling that you're engaging in language itself.

The natural language used in the books does not allow the teacher to feel he is depriving the students of the 'real English' they want to learn. Having used *In Touch* in the classroom, one of the most enjoyable reflections that I have had is that not once did I have to tell the class, "Americans don't really talk like this," or "There's a more natural way to say that." This allows more flexibility in the teacher's own teaching style, which is another benefit of the functional approach to language learning.

The vocabulary used in the texts is not extensive, but this fact does not detract from the overall effectiveness of the series. The texts are flexible and can be used in many different ways: large classes (pair practice); as a speaking component of an intergrated skills course; a conversation text for students in non-English speaking countries; as a survival English course and so on. It's up to the

EFL teacher to provide the students with the most efficent method of acquiring communicative competence in English, and *In Touch* should do well in facilitating current EFL methods.

*–William D. Patterson***

*At the time of this writing the workbooks had not become available. However, a note in the teacher's manual stated that the workbooks provided additional reading and writing practice.

**William D. Patterson received his M.A. in linguistics from the University of Kansas. He has taught EFL in the U. S. and is currently teaching EFL at the College of International Relations of Nihon University at Mishima, Japan.

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Announcements

RELC Regional Seminar. The Southeast Asian Ministers of Education Organization (SEAMEO) Regional Language Centre (RELC) will hold its 16th Regional Seminar April 20–24, 1981 in Singapore. The theme of the seminar is "Varieties of English and their Implications for English Language Teaching in Southeast Asia." The objectives of the seminar are:

> To review the status and function of new varieties of English, with particular reference to Southeast Asia;
>
> To assess the significance of psycholinguistic, sociolinguistic, and pedagogic variables in relation to new varieties of English;
>
> To review research findings in this area and to establish priorities for research;
>
> To consider goals, methods, and resources for language teaching in settings where local varieties of English exist;
>
> To assess the effects of new varieties of English in Southeast Asian countries where English is neither first nor second language.

Abstracts are invited on topics relevant to the theme of the seminar. Further information and invitations to participate in the seminar can be obtained from the following address:

Director
(Attention: Chairman
Seminar Planning Committee)
SEAMEO Regional Language Centre
RELC Building
30 Orange Grove Road
Singapore 1025
Republic of Singapore

English Educational Services International, a non-profit ESL research organization based in Boston, has begun conducting a worldwide survey on conditions, curriculums, hiring practices, and related issues on behalf of teachers of English as a Second Language abroad.

The ultimate aim of the survey is to compile and publish a standardized listing of all ESL institutions outside of the United States, both public and private, which employ native English speakers. This listing will include information on conditions and policies, and even work visa requirements for foreign teachers. Peripherally, E.E.S.I. has been contacted about a number of related issues, such as institutional needs for teachers in other subjects. Responding parties are encouraged to list other organizations in their area which also teach English.

Institutions and instructors who are, or have been, involved overseas with TESL/TEFL are strongly encouraged to contact:

Tomone Yano
Executive Secretary
E.E.S.I.
Suite 22
Marlborough St.
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Correspondence is also encouraged from those seeking information regarding survey results or for ESL positions abroad.

English Language Research Journal (ELRJ). The journal is particularly concerned with teaching, learning, and research in the field of English for Specific Purposes (ESP). The first issue will be published in Autumn 1980, and the Journal will appear annually thereafter. Articles accepted for the first issue cover topics on program design, specification of needs, analysis of written discourse, self-directed learning and integrative testing.

Contributions in the form of articles, reviews, research reports, and news items are invited. Further details may be obtained from the Editor:

Chris Kennedy
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B15 2TT

Tel: 021-472-1301 ext. 2033 or 3646

The ESP Journal has been established to fill the need for a comprehensive journal devoted to the dissemination of information concerning all aspects of English for specific purposes. The Journal's scope includes both basic research in the linguistic description of specialized varieties of English and the application of such research to specific methodological concerns. Topics include: discourse analysis, needs assessment, curriculum development and evaluation, materials writing, approaches to language teaching and learning, teaching and testing techniques, teacher training, cooperation between ESP programs and specialist fields, and implications for ESP of related fields.

The Editors invite the submission of articles treating topics which are of relevance to English for specific purposes. For instructions to authors please write:

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